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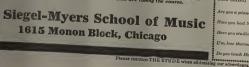
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has rendered an invaluable service to teachers and students of the piano." OSSIP GABRILOWITSCH.

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Vol. XXVIII. No. 6



The Message of a Great Master



The Most Remarkable Musical Instrument



THE musical world is stopping for a little while to pay its homage to Robert Schumann. It seems odd to think that had Robert Schumann lived to the age of one hundred years he would have heard musical works beside which his own compositions—derided as they were in their day for their cacophony-would sound very simple and understandable. It also seems remarkable to note that of all the composers who lived and developed the better part of their work in the early years of the last century, Schumann

Chopin will never grow old. His work is distinctive, and although at times as delicate as the exquisite marking of the colors on the petals of an orchid, it is at other times powerful as the giant forest kings that stand firm and staunch against the cyclone. Wagner, tempestuous, uncontrollable, massive and all-powerful, was immortal from the day that Lohengrin was produced. Mendelssohn, Weber, Beethoven are so clothed in the mantle of classicism that many of their works have already the atmosphere of a past era, an atmosphere which in some respects enhances their interest and

With Schumann, however, there still remains a kind of modernism that even Strauss, Debussy and Reger have not excelled. The daring and originality continually found in his works keep him in the class with the iconoclasts of to-day. This is not so noticeable in his songs as it is in his piano pieces and in his orchestral works. He was the composer who thought not as Brahms thought-continually fettered by tradition and form; not as Wagner thought-forever incited by revolution; not as Chopin thoughtturning his days and nights into beautiful tonal dreams; but as Schumann thought—considering solely the really beautiful in art and life, and following his own ideas and tendencies rather than those traditions which others had laid down

Schumann's cutivated love for the beautiful started with his acquaintance with Thibaut, the Heidelberg professor who sought to discover the charm of music rather than to unearth the decaying technical skeletons of the tonal art. These impulses led Schumann to live the life beautiful, and when he married Clara Wieck, in 1840, he was brought into a higher and nobler appreciation of the mission of the art worker.

This wonderful romance, as remarkable in its way as that of Abelard and Heloise, or that of Robert and Elizabeth Browning, meant much for the world of music. Most of Schumann's greater work was done during the six years following this marriage. Those who doubt the genuineness of true love should read the correspondence between Schumann and his wife. Their letters atone for all the misdeeds of those whose social offenses have brought shame to music.

We shall not lead you in funeral cortège to place a wreath of tribute upon the grave of Robert Schumann, for Schumann is not dead. Have you not heard him talking to you through the Kinderscenen, the Novelettes, Papillons, Grillen, Träumerei, Warum, Traumwirren, Slumber Song, and other pieces, right in your own home. We do, however, make the suggestion that each one of our thousands of readers celebrate this important anniversary by studying and memorizing at least one of the master works of this great man in commemoration of the rich and bounteous musical gifts he bequeathed to mankind.



When His Majesty Speaks



It is said that upon one occasion while Franz Liszt was playing before the Emperor Nicholas the Russian monarch started to converse with another guest. Liszt stopped playing immediately. The emperor turned in surprise and asked why the great planist had ceased. Liszt with his ever-ready wit replied: "When his majesty speaks all must be silent."

Few musicians have not confronted the insulting nuisance of the ill-bred individual who persists in talking as soon as the first sounds of a musical composition are heard. When playing in the home of friends, the musician is placed in a very awkward position. He must either endure the affront or undergo the humiliation of stopping and being accused of boorishness. To play effectively without the attention of those to whom you are playing is impossible. No matter how beautiful the music may be, conversation always distracts. The most wonderful collection of paintings in the world would hold the attention a very short while if some one had the presumption to start a fireworks exhibit in the art gallery. Our readers should educate the public to invert the Liszt anecdote and bring them to a realization of the majesty of music. When music speaks let all be silent.

HENRY JAMES in speaking of the works of that greatest of French shortstory writers, Guy de Maupassant, says: "He therefore learned to write and acquired an instrument which emits no uncertain sound. The complete possession of his instrument has enabled him to attack a great variety of

We are sometimes asked which of the musical instruments is the greatest. Our readers seem to want us to shoulder the responsibility of deciding whether the piano is greater than the violin, the organ is greater than the French horn, or whether the jew's-harp is greater than the accordion, or some similarly weighty question. Henry James has very kindly settled the matter for us by pointing out what is the greatest of all instruments for the musician. This wonderful instrument is the possession of the ability to play or sing or compose in an incomparably fine manner.

This is an instrument that can only be bought with hard work. One can purchase a piano-playing machine for a few hundred dollars. Such things are usually little more than a kind of musical "will o' the wisp." Those who purchase them are usually those who have been deluded into believing that they are buying a musical education at a remarkably low rate. Day by day the piano-playing device becomes more and more uninteresting, until its artificiality finally becomes unbearable. As a substitute for a real musical training, the piano-playing device is about as uninviting as is a machine for making artificial flowers when compared with a beautiful garden.

Nevertheless the musician must possess an instrument within himself which must be as completely under his control as the piano-playing machine is under the control of the bellows. The musician's instrument should grow in grasp, delicacy, power and wonder every day. Call it technic, interpretative power, or what you will, it is nevertheless an instrument—the most remarkable instrument in the world. It is the only piano-playing instrument really worth purchasing. It will last as long as you live; it will make everything you hear and play more inspiring and ennobing.

If anyone ever tries to tell you that it is a waste of time to spend years studying music when a complete education may be bought in the form of a machine, remember this editorial and fire away at them until they realize

the absurdity of their contention.

A Word to Music Borrowers

In years gone by the idea of an editorial was some heavy, ponderous mass of interesting words assembled by some heavy, ponderous and uninteresting person whose motive was to use the power of the press to bring his tremendous verbal engine into operation in such a way that word-wide injustices would be wiped out. The result was usually quite a different one. The editorials really did little more than clog the mental digestion of the reader. Nowaday editorials are made of very different stuff. We know that

there are many evils, apparently insignificant, which form the most irritating and annoying things with which we have to deal in our lives. It is well to come down from the clouds and leave the great and all-important things alone for a while. This leads us to the subject of our editorial—borrowing

When you were a little boy (or perhaps you were a little girl), did you ever have some small neighbor visit you who persisted in playing with your pet toys and rarely failed to break the one you loved best? Do you remember how you felt about it and how it lowered your affection for your neighbor?

There is something personal about a book or a piece of music which makes the owner cherish it. Fifty years ago, when music was four or five makes the owner energia. It first years also, when made was controlled times as expensive as it is now, there may have been some reason for borrowing music. Nowadays music is very inexpensive and there is no reason why it should be loaned. However, should you find it necessary to borrow a piece of music, think of those days of the broken pet toys. Remember that a tear, a finger-mark, an erasure or a pencil-mark may seem a little thing to you, but may be extremely annoying to the one from whom you borrowed the music. Best not borrow the music at all; but if you do borrow it, see that it is returned in exactly the same condition you received it.

It, see that it is returned in exactly the same condition you received it.

Some music lovers are guilty of a more serious offense. They secure
music on trial from their dealers, and after the pieces have been worn out
with use, finger-marked and abused in a needless manner, return the pieces to the dealer and expect to be credited for them. One might as well throw a stone through the dealer's store window and expect to be excused for the

THE ETUDE

CHRONOLOGICAL VIEW OF SCHUMANN'S 1847. Schumann's concerto, performed by his wife

1810.	Born at Zwickau, Saxony, June 10th,
1817.	Wrote his first musical composition
1816.	Studied piano with Kuntzsch, organist of the Marienkirche in Zwickau.
1821.	Wrote choral and orchestral works (in his eleventh year), although he had had no in-
1820-28.	Attended the Zwickay gymnosium (Link

Schumann enters the Leipsic University as

Went to Heidelberg University as the profes- 1850 sor of law there, Thibaut was a pro-

Obtained mother's permission to apply him-self seriously to the subject of music, and

Injured his finger by the use of a mechanical device he had invented to strengthen his Gave up the study of piano and devoted him-

self to the study of composition under

Wrote Pianoforte Concerto and part of Symphony in G minor.

Founded the famous musical paper, "Neue Zeitschrift für Musik" (New Journal for

Gave up editorship of the above-mentioned Wrote the famous "Scenes from Childhood,"

which brought him wide popular approval. Scatled in Vienna in order to publish his

Married Clara Wieck, daughter of his-

Schumann had hitherto devoted most of hisattention to the piano. Now he com-menced vocal composition, and during the cusuing year wrote over one hundred

Composed three symphonic works. The B

and composition at the Leipsic Conserva-tory when it was opened by Mendelssohn. Robert and Clara Schumann went on concert tour to Russia, where Clara was received with immense enthusiasm, and her husband's works were much appreciated. Removed from Leipsic to Dresden.

Visited Vienna on a concert tour.

in Vienna, was not received with favor. It is one of the most popular concert pieces among modern virtuosi,

His opera, Genoveva, was produced for the first time in Leipsic. It had been composed during his residence in Dresden, where he had been on intimate terms with Wagner. The opera was not a great success, as it was produced at a bad time.

Schumann left Dresden to take up the posi-tion of director at Düsseldorf. He was

Composed the E flat Symphony. Owing to increasing ill-health, and to the fact

that he was not very well adapted to the post he held, Schumann gave up his posi-tion as director at Düsseldorf. In an article in the Zeitschrift he pointed out Brahms as the coming genius. In spite of increasing ill-health and other difficulties, his generous nature could not resist the opportunity of calling attention to the genius of this then comparatively unknown composer. It was thought by many at the time that Schumann greatly overestimated Brahms. After events have proved how keen his critical insight was!

Unmistakable fits of insanity now began to manifest themselves, and in a moment of aberration he attempted to commit suicide by throwing himself into the Rhine. He was rescued by boatmen. Upon his recovery he continued the composition upon which he had been at work. It is unpublished, but Brahms has used the theme for a set of four-hand variations, which form one of his most beautiful and touching works. It was dedicated to Schumann's daughter Julie. After the attempt on his it was necessary for Schumann to be placed in an asylum.

He died, forty-six years of age, in the arms of his wife, in whom he found the inspira-tion for all his greatest works.

LIFE is one great symphony. From the cradle to the grave one finds in music an expression of his highest, richest, divinest life. Music lulls the infant to peaceful slumbers; by its aid the lover woos and wins the maiden of his choice. Music heightens the joy of the wedding; stimulates the flagging footsteps of the soldier on the march; is the expression of joy and thankfulness for the harvest season; aids by its voice the merrymaking after toil; glides with healing sympathy into the funeral rites; and in death, had we but ears to hear, the music from the other world might roll in upon us and resolve in heavenly harmonies all discords of earth's jangling life.-Lyman

THE TEACHING OF THE ONLY CHILD.

BY MRS. J. IRVING WOOD

THE only child! Words of a pathetic sound to

Have you ever stopped to think of the difference between this one ewe-lamb and the child who is a member of a little flock whose daily contact rounds the corners, evens the disposition and enlarges the childish view of life, whose very quarrels and differences make

tion of director at Disseldorf. He was the source of the coming of a parent with an only child to my studio always awakens afresh every teaching instinct naturally a good conductor. Here is a fluttle being the conductor of the company of the conductor of the conductor of the company of the conductor of the cond a king as it were, surrounded, usually, by an admiring court of relatives eagerly awaiting the development of his latent talent, often terribly latent. His music may mean so much to him. The hour in the studio, or the more frequent half-hour, must be fraught with the at-mosphere of unselfish love and self-sacrifice. Every little word or anecdote of the teacher should emphasize the right of others, the power of the music to bring joy into other lives and happiness to ourselves. Should the parents be inclined to expect too much of this, their only one, be not sparing of praise while setting the task well within his reach. But if praise and adulation are the daily diet, stint not your criticism so it be in kindly spirit,

In many instances an only child is much in advance mentally of his companions of like age. Usually he has been a companion, or even a confidant, of his parents. Various little stumbling blocks in technical which you have been wont to surmount by joking allusion, or carefully thought-out story, you must explain seriously as to an adult.

I never shall forget the expression of condescending amusement on the face of a little girl of eight when I mentioned the tonic of the scale as the "mother-tone"
"You mean the first tone?" she inquired politely. quietly subsided and finished the lesson in language

worthy of Macaulay.

In my recent reading I have noted that some teachers insist upon a certain system of teaching applicable to all. But this obliterates all individuality. What disastrous results would follow the use of the same method in presenting a subject to carefully curled and berb-boned "Mollie," the keen-witted, bright-eyed only daughter, and to little "Johnnie Smith," one of a daugmer, and to nute Johnne Sminn, one u-rollicking family of six, who never has clean hands save on Sundays, and whose head is full of an after-noon hall game or a pillow-fight at bedtime. To the former you might teach the beauty of a singing legato movement by means of some little German leid in the sixth lesson. To the other only the marching soldier with crisp staccato and vigorous tempo would bring pleasure and stimulate interest in the lessons.

With the same principles in view look well to the what the same principles in view 100s who to character of your pupil. It is a poor cook who can serve beef only in one way, to use a homely figure. To teach at all is a great calling. Teaching any little shill is a great responsibility. And the guidance of an other control of the cook of the c only child requires infinite wisdom and abiding tenderness. May we all give of our very best to these

The Most Beautiful Romance in Musical History By HENRY T. FINCK

(Entrol's None-The remarkable love of Robert Schmann for his talented and faithful wife is one of the very brighted upon in the story of musical art. Mr. Fisck is possibility adapted to write upon this subject as any reader of the first published seek, Romantic Love and Personal Bourty, "will revisite. In fact this article insight used have been chapter in this book in which Mr. Fluck advances the interesting idea that remarks love is the product of modern civili-zation.)

versity. But while he was enrolled as a studiosus juris, he was very much more interested in music. Looking about for a piano teacher, his choice fell upon Friedrich Wieck, partly because of his fame, but largely also because Wieck had a daughter who, though but nine years old, already played astonishingly well; indeed, she began her public career as a pianist the fol-



ROBERT AND CLARA SCHUMANN.

lowing year. Schumann concluded that a man who could produce such results with his daughter must be a good teacher. He was also interested in this bright and talented girl, whose name was Clara, and spent many hours telling her fairy and ghost stories. That was the beginning of the most romantic of

all musical courtships.

In accordance with the migratory custom of German students, Schumann spent the following year in Heidelberg, but in 1830 he returned to Leipsic and not only continued his lessons with Wieck, but for two years lived in the same house with him, being treated as if he were a member of the family. On one occasion, when Clara was to play at Zwickau, Schumann wrote to his mother that the thirteen-year-old prodigy would give her much to think about. The two met; they happened to be looking out of the window when Robert passed, whereupon the mother clasped the girl in her arms and said: "You must be my son's wife some

Never was there a more romantic lover than Robert Schumann. When he was twenty-three, she fourteen, he wrote to her suggesting the following plan for mitigating the pangs of temporary separation: "To-morrow, precisely at eleven o'clock, I shall play the adagio of Chopin's Variations and at the same time think intently and exclusively of you. I beg you to do the same, so that we may meet and see each other mentally."

CLARA'S RIVAL.

To move our feelings a piece of music must have its dissonances as well as its concords of sweet sound. The same is true of a love story. The course of true love never did run smooth, as the greatest of poets has The same is true of a love story. The course or true
genus:

So the Kaiser spoke with you? The replies. "Lind
told us; certainly that of Clara and Robert didn't. The
concert in Leipsic. It was a hold thing to do, for

Schumann?" and did you not answer: 'Slightly, your

As a lad of eighteen, Robert Schumann went to first discord was the appearance of a rival. On one of Leipsic with the intention of studying law at the unia girl named Ernestine von Fricken, who came with her to study with Wieck. Just at that time Wieck sent Clara to Dresden to study theory with Reissiger. During her absence Robert became more and more interested in Ernestine. He described her as "a delightfully innocent, childish soul, tender and pensive, attached to me and to everything artistic by the most sincere love, extremely musical-in short, just the kind of a girl I could wish to marry."

He had suffered from fits of despondency because success came to him so slowly; his doctor had advised him to marry; Ernestine loved him; he thought he loved her; they became informally engaged and he gave her a ring when she left Leipsic; but after her departure he soon discovered that it had been only a momentary infatuation—"a summer-night's dream." He found she had not told him the truth regarding her parentage; her letters were painfully ungrammatical-he contrasted them, and her personality, with Clara's, and he awoke from his dream to find that, after all, she was the girl he really loved.

As for poor Clara, she was greatly distressed when she came back home and heard that Robert was engaged to Ernestine. She started on a concert tour, but her heart was no longer in her work. "Clara plays reluctantly and seems disinclined to do anything," her father wrote from Hamburg.

Fortunately, the foolish episode with Ernestine came to an end soon, and Clara was happy again. In his diary Robert noted that he got his first kiss from her in November, 1835; she had lighted him downstairs and he had declared his love. "When you gave me the first kiss," she subsequently wrote to him, "I thought I should faint away; all was black before my eyes; I could scarcely hold the candle that was to show you

Robert felt that the rival had been inconsiderately "I cannot deny that an injustice has been done," he wrote to Clara some years later, "but the misfortune would have been greater, it would have been calamitous, if I had married her; for, sooner or later. my old affection for you would have returned, and then what a wretched situation-we should all three have been horribly unhappy."

Ernestine did not despair; she felt that Clara had had a prior claim to Robert's love. She married another in 1838. Three of Schumann's compositions are dedicated to her.

AN ANGRY FATHER.

Like a thunderbolt in a blue sky suddenly came Wieck's furious opposition to his daughter's love affair, which some unknown person had revealed to him. He addressed her in the rudest manner, threatening to shoot Schumann unless he broke off with her at once. and making her give him all the letters he had written to her. Robert had given her on the preceding Christmas some pearls, and "pearls mean tears" she was told. She shed many of them, while her father, day after day, abused her lover and she could not see him. For more than a year they did not meet or exchange letters. Wieck tried to give the impression that Clara had given up Robert. He sent her his F sharp minor piano sonata, which he dedicated to her, and of which he once said that it was "one long heart-cry for her;" but he got no answer to this echo of his passion.

Such situations bring out what is best in a man's genius!

Schumann was not yet acknowledged a great composer, He was among those who heard it. "Did you not guess," she afterwards wrote to him, "that I played this work because there was no other way of revealing to you something of my inner life? Privately I was not permitted to do this, so I did it publicly. Do you suppose my heart did not flutter?"

Of this interesting mingling of life and music there is much in Schumann's years of courtship.

Girls in love are great diplomats. One day (in the year preceding the concert just referred to) she sent a friend whom she could trust to beg Robert to give back his letters to her which her father, a year previously, had compelled her to return to him. His heart beat violently when he got this message. Even more than the playing of the sonata, this proved that she still loved him. He replied that he was going to keep the old letters, but that she could have as many new ones as she pleased, and gave a sample to the messenger, as she pleased, and gave a sample to the messenger, together with a bouquet. In this letter he begged her to write him a simple "Yes;" and she answered: "Merely a simple Yes you ask for? It is such a show word—but now important! Yet, should not a heart so full of inexpressible love as mine is be able to utter that word with all its soul? I do it-from my inmost depths I whisper to you an eternal Yes,"

Wieck did not relent. On Cara's eighteenth birthday he withheld from her a letter Schumann had addressed to her. She knew of it, and wept, for days. In a later letter, which came into her nands, Robert says: "In vain I seek an excuse for your father, whom had always considered a noble man. In vain I seek for his refusal a worthy, cogent reason, such as your youthfulness, or the fear that a premature engagement might harm your artistic career. But that is not itbelieve me, he would throw you into the arms of the first man of wealth and title who comes along. His highest aim is concert giving and traveling; for this he lets you bleed, ruins my power and impulse to create things of beauty for the world, and then laughs at all your tears."

LOVE AND MUSIC.

In a later letter he says: "What deprives me all at once of the power to create? If I improvise at the piano the result is chorals, if I compose I do it without thoughts-except one, which I am eager to paint on everything with big letters and chords-Clara."



THE SCHUMANNS IN 1845.

And Clara, in turn, thought only of him when she played. After describing the excitement she created at a concert in Prague, and the many recalls, she adds in her letter: "The thought of you while I was playing enthused me so that the whole audience became sympathetically enthusiastic."

In another letter, written in Vienna, she says: "Although the Emperor, the Empress and others conversed with me, need I tell you that I would rather talk with 27OH 27

try not always to play so well: "for every enthusiastic

ary he wants me to play your 'Toccata' and the 'Etudes

thing is certain," he wrote in his diary; "Clara must never live in poverty and seclusion, but must have an to Clara, and to me." income of over 2000 thalers a year." On this point
Clara agreed with her father. She had previously writton her lover that while she did not desire borses and
diamonds, she did wish to feel sure that her wants would be provided for and that she need not give up

point Schumann had views of his own. The career of concert giver; and as regards teaching, he once wrote to her: "That you give lessons is well, but when you come to be my own you must not do that any more; it will then be my duty."

could add the same amount (\$750), if they lived in Vienna, by giving an annual

did not share the opinions of his time regarding womdid not discourage Clara's efforts to compose, but assisted her, the result being that she wrote some of the best songs ever penned by spirit rather than Schumann's. In 1839, however, she wrote modestly: "There was a time when I thought

I had talent for composing, but I have changed my tremely insulting that I asked myself in dismay if it had calculate for composing but I have emaples in mind. A woman ought not to want to compose; none has ever succeeded in it—Should I be destined for it? To think that would be an exhibition of conceit to one but my father formerly could have

MORE DISCORDS.

Wieck had asked for a delay of two years and his daughter had consented; so Robert fixed the marriage date for Easter, 1840; but many things happened in the

The lovers found opportunity for many more or less clandestine meetings, and when they could not see each other they sought solace in their art. "How love does make one appreciative of all that is beautiful!"
wrote Clara; "misic is now to me quite a different
thing from what it used to be . . Oh, how beautiful
is music, how often my consolation when I feel like

Wieck introduced other men of distinction to Clara in the hope that she might give up Robert; but in vain. "Strange!" she wrote, "but no other man pleases I am dead to all; for one only do I live-for my

When Wieck found that this method led to no results, his wrath increased. Clara saw him write "never will I give my consent" and doubly underscore the words; whereupon she wrote to Robert: "What I had feared has happened; I must do it without his consent, without the parental blessing. That is painful! But it would I not do for you! Everything, every-

consent, why wait two years-why not take the law in our hands and get married at once? He had transas during their days of courtship. Wieck was concili-

Then he begs her, in the same mood, to schrift für Musik, to Vienna, because Wieck had promised to consent to his marriage anywhere except in Leipzig; but that, he found, had been a mere ruse gain time. Wieck became more and more agitated. He threatened that if his daughter refused to give up Schumann he would disinherit her and begin a suit which would last four or five years.

For a time Clara was intimidated. She wrote Robert plece. The other day he gave a large party (at which the leading poets in Vienna were present) solely to have them hear an eplay the Carawash' and in Februari (2004) for the present of the poets in Vienna were present) solely to have them hear an eplay the Carawash' and in Februari (2004) for the present of the present several sources, and it harely exceeded \$1,000, which, however, seemed to him quite sufficient for a loving He was willing to let Robert marry Clara provided they promised not to make their home in Leipzig, where their huntile eigenmagners, and the destroyed it. However, peace was soon restored, and Robert now proceeded to write the huntile eigenmagners. a note to Wieck in which he once more formally de-manded his daughter's hand. "We are in need of rest after these terrible struggles; you owe it to yourself,

invoke the courts," Robert wrote to Clara, "The breach is beyond repair . . . Yet depend on it that friendly relations will again be established later on. He is, after all, the father of my dear, good, hearty Clara and I promise you that when once we are united, I shall do all I can do to conciliate him,"

THE LAST CHAPTER

THREE CELEBRATED PORTRAITS OF CLARA SCHUMANN

could have been written by my own father." He also

refused to hand over to her the money she had earned

at recitals, on the ground that she owed it to him in

His conduct for a time resembled that of a madman

rather than a parent. Clara's chief rival was the popu-

lar pianist Kamilla Pleyel. To her Wieck paid great

homage, accompanying her to her concerts, turning her leaves, and indulging in other acts calculated to

hurt his own daughter. When the court took up the

pending suit, he talked so vehemently that he had to

be called to order. He accused Schumann of being a

heavy drinker-a false charge which caused the lovers

The mania for persecution reached its climax in an anonymous letter Wieck wrote to Clara, containing

violent denunciations of Schumann. He expected her

to get this letter just before her first great recital in

Berlin, which he hoped it would turn into failure by

bringing her to the verge of nervous prostration. For-

tunately, the recital had to be postponed because of a

after a year's delay, his charges as trivial and insuffi-

further impediment to the marriage, which was quietly

celebrated on September 12, 1840. What Schumann

had called their "superhuman patience" was rewarded

by a happy union, both conjugal and artistic. Without

neglecting her domestic duties, she continued to play,

The court to which Wieck had applied dismissed,

As he did not appeal the case, there was no

inexpressible agony.

slight injury to her hand.

payment for the thousand lessons he had given her.

When Clara refused to accept her father's conditions he became more furious than ever. He wrote her a \$750 a year (of which some \$75 came from the sale letter which, as she informed her lover, was "so ex-

SCHUMANN'S FATEFUL ACCIDENT.

BY FRANCIS LINCOLN.

THE accident which changed Schumann's career from that of the virtuoso pianist to that of the com-poser has been frequently related, but its real part in the career of one of the greatest of masters has rarely been understood.

Schumann had had difficulty in raising his found finger (reported by some his third finger) of the right hand to the height he believed that all the digits should be raised to secure good results at the keyboard. In order to secure the end he desired, he invented an apparatus for holding up this finger while he practiced with the other fingers. Later in his life Schumann condemned the dumb keyboard as the unfortunate outcome of his accident prejudiced him against all manner of mechanical contrivances. This has led many people to infer that Schumann was injured by playing upon a dumb keyboard, but this was distinctly not the case, Schumann became so interested in his device that practiced very steadily with it, believing that he had invented something which would prove of immense value to piano students. He even went so far as to write a series of exercises for use in connection with the instrument. The result was that after considerable use his fourth finger seemed to take on an opposite action. When he desired to direct it toward the keyboard, the finger sprang up and away from the keyboard. In other words, he had lost the ability to control the finger entirely He also suffered great pain from the effects of

Schumann endeavored to remedy his trouble by resting his fingers and preatic ing with his left hand Physicians were consulted, but when control of the finger returned it failed to respond in the normal manner, and it seemed hopelessly weak. Schumann's left hand, however, was remarkably developed and this may account for some of the intricate left hand passages in some of his later works.

In writing to a friend be states his misfortune as follows:

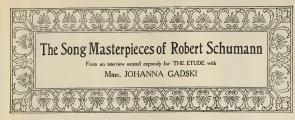
"We did indeed err when we thought we could accomplish by capricious mechanism what the peace

and leisure of later years would unconsciously bring; or we grasped the handle so firmly that we lost the blade (the reverse is much worse). In this respect, and to make skill balance with other powers, spect, and to make skill palance with other powers. I have often been obliged to correct my ideas.

Much which I once considered infallible has been discarded as useless and hindering. Often have I sought to unite the powers of opposing paths. For equal powers elevate and multiply each other here as in the physical world, but the stronger kills the weaker, and, to apply it to art, a poetic whole can be formed only by the harmonious cultivation of skill and ability (culture and talent). I play but little on the piano now. Don't be alarmed, I am resigned and consider it a decree of Fate. I have the injury. Although that was slight in itself it was neglected until the evil grew so great that I can hardly use the hand at all."

The decree of Fate mentioned by Schumann was really one of those peculiar operations of the machinery of destiny which seem to control the lives of some. Schumann did not have the qualifications or some. Senumann do not have the qualinearons for becoming a great virtuoso pianist. He was extremely modest and disliked show in an extremely form. His best work was done in the intimate seclusion of his home. Fortune frequently constitutions of the state of the to every one of us in the disguise of Disaster. Schumann had been able to play he might have composed in an entirely different manner. As it was his affliction brought the uselessness of superficial show so closely to his attention that his compositions are written with a kind of artistic economy which makes them of peculiar aesthetic worth.

All this resulted largely from the fateful accident which many of Schumann's friends considered nothing less



[Durwer, Norre-Man, Jahanan Galaki, on of the formen Wagnering Soprano of our day and also use of the most ancountil interpreter of the "Act Songs" of Schmann, the readers of the Tax Songs" of Schmann, the readers of the Tax Songs of Schmann songs before authorized the Schmann Songs before authorized perfections in redering the Schmann Songs before authorized manner of the Songs of the Songs

ROBERT SCHUMANN'S LYRIC GIFT.

ONE cannot delve very far into the works of Schumann without discovering that his gifts are peculiarly lyric. His melodic fecundity is all the more remarkable because of his strong originality. Even in many of his piano pieces, such as "Warum?" "Traumerei," or the famous "Slumber Song" the lyric character is evident. Beautiful melodies which seem to lend themselves to the peculiar requirements of vocal music, crop up every now and then in all his works. This is by no means the case with many of the other great masters. In some of Beethoven's songs for instance, one can never lose sight of the fact that they are instrumental pieces. It was Schumann's particular privilege to be gifted with the acute sense of proportion which enabled him to estimate just what kind of an accom-paniment a melody should have. Naturally some of his songs stand out far above others and in these the music lover and vocal student will notice that there is usually a beautiful artistic balance between the accompaniment and the melody.

Another characteristic is the sense of propriety with which Schumann connected his melodies with the thought of the poems he employed. This is doubtless due to the extensive literary training he himself enioved. It was impossible for a man of Schumann's life experience to apply an inappropriate melody to any given poem. With some song writers, this is b no means the case. The music of one song would fit almost any other set of words having the same poetic metre. Schumann was continually seeking after a distinctive atmosphere, and this it is which gives many of his works their lasting charm.

THE INTIMATE AND DELICATE CHARACTER OF SCHUMANN SONGS.

Most of the greater Schumann songs are of a deliciously intimate and delicate character. By this, no one should infer that they are weak or spineless. Schumann was a deep student of psychology and of human life. In the majority of cases he eschewed the melodramatic. It is true that we have at least one song, "The Two Grenadiers" which is melodramatic in the extreme, but this according to the greatest judges is not Schumann at his best. It was the particular delight of Schumann to take some intense li poem and apply to it a musical setting crowded full of deep poetical meaning. Again, he liked to paint musical pastels such as "Im wunderschönen Monat Mai," "Frühlingsnacht" and "Der Nussbaum." These songs are redolent with the fragrance of out of doors. There is not one jarring note. The indefinable beauty and inspiration of the fields and forests have been caught by the master and imprisoned forever in this

"Im wunderschönen Monat Mai" which comes from the "Dichterliebe" cycle is indescribably delicate. It should be sung with great lightness and simplicity. should be song with great ngittless and simplicity. Any effort toward a striving for effect would ruin this exquisite gem. "Frühlingsnacht" with its won-derful accompaniment, which Franz Liszt thought so remarkable that he combined the melody and the accompaniment, with but slight alterations, and made a piano piece of the whole—is a difficult song to sing properly. If the singer does not catch the effervescent character of the song as a whole the effect is lost Any "dragging" of the tones destroys the wonderful exuberance which Schumann strove to connote. The

balance between the singer and the accompanist must be perfect and woe be to the singer who tries to sing "Frühlingsnacht" with a lumbering accompanis

"Der Nuss haum" is one of the most effective and "thankful" of all the Schumann songs. Experienced public singers almost invariably win popular appreciation with this song. It is probably my favorite of all the Schumann songs. Here again delicacy and simplicity reign supreme. In fact simplicity in interpretation is the great requirement of all the art songs. The



IOHANNA GADSKI

amateur singer seems to be continually trying to secure Liederkreis..... "effect" with these songs and the only result of this is affectation. If amateurs could only realize how hard the really great masters tried to avoid results that were to be secured by the cheap methods of "affectation" and "show," they would make their singing more simple Success in singing art songs, comes through the ability of the artist to bring out the psychic, poetical and musical meaning of the song. There is no room for cheap vocal virtuosity. The great songs bear the sacred message of the best and finest in art. They represent the conscientious devotion of their composers to their loftiest ideals,

I have mentioned three songs, which are representative, but there are numberless other songs which reveal the intimate and personal character of Schumann's works. One popular mistake regarding there songs which is quite prevalent, is that of thinking .hat they can only be sung in tiny rooms and never in large auditoriums. Time and again I have achieved some of the best results I have ever secured on the concert stage with delicate intimate works sung before audiences of thousands of people. The size of the auditorium has practically nothing to do with the song. The method of delivery is everything. If the song is properly and thoughtfully delivered the audience,

though it be one of thousands, will sit "quiet as mice" and listen reverently to the end. However, if one of these songs were to be sung in a flamboyant, bombastic manner by some singer infected with the idea that in order to impress a multitude of people an exaggerated style is necessary, the results would be ruinous. If overdone they are never appreciated. Art is art. Rembrandt in one of his master paintings exhibits just the right artistic balance. A copy of the same painting might become a mere daub, with a few twists of some bungling amateur's brush. Let the young singer remember that the results that are the most difficult to get in singing the art song, are not those by which she may hope to make a sensational impression by the means of show, but those which depend first and always upon sincerity, simplicity and a deep study of the real meaning of the masterpiece.

THE LOVE INTEREST IN THE SCHUMANN SONGS. Up to the time Schumann was thirty years of age

1840) his compositions were confined to works for the piano. These piano works include some of the very greatest and most inspired of his compositions for the instrument. In 1840 Schumann married Clara Wieck, daughter of his former pianoforte teacher. This marriage was accomplished only after the most severe opposition imaginable upon the part of the irate father-in-law, who was loath to see his daughter, whom he had trained to be one of the foremost pianists of her sex, marry an obscure composer. effect of this opposition was to raise Schumann's affection to the condition of a kind of fanaticism. All this made a pronounced impression upon his art and seemed to make him long for expression through the medium of his love songs. He wrote to a friend at this time "I am now writing nothing but songs great and small. I can hardly tell you how delightful it is to write for the voice, as compared with instrumental composition; and what a tumult and strife I feel within me as I sit down to it. I have brought forth quite new things in this line." In letters to his wife he is quite as impassioned over his song writing as the following quotations indicate: "Since yesterday morning, I have written twenty-seven pages of music (something new of which I can tell you nothing more than that I have laughed and wept for joy in composing them. When I composed them my soul was within yours. Without such a bride indeed no one could write such music, once more I have composed so much that it seems almost uncanny. Alas! I cannot help it: I could sing myself to death like a night-

During the first year of his marriage Schumann wrote one hundred of the two hundred and forty-five songs that are attributed to him. In the published collections of his works, there are three songs attributed to Schumann which are known to he from the pen of his talented wife. As in his piano compositions Schumann avoided long pieces and preferred collections of comparatively short pieces, such as those in the Carnaval, Kreisleriana, Papillons, so in his early works for the voice, Schumann chose to write short songs which were grouped in the form of cycles. Seven of these cycles are particularly well known. They are here given together with the best known songs

Songs. (Ich wandelte unter den Bäumen. (Mit Myrthen un Rosen, Die Lotusblume. Lass mich ihm am Busen Myrthen.... hangen. Du bist wie eine Blume, Der Nussbaum. Waldesgespräch. Eichendorff Liederkreis. Fruhlingsnacht. (Wanderlust. Kerner Cycle Frage. Stille Thränen. O, Ring an meinem Fing-Frauenliebe un Leben. Er, der Herrlichste von Allen. Ich grolle nicht. Im wunderschönen Mai, Dichterliebe..... Ich hab' im Traum geweinet. Three of the songs in this Liebesfrühling..... Cycle are attributed to Clara Schumann, (Part II of this excellent article will appear in the July ETUDE.)

If that is the case, Robert answered, if he will never making the world acquainted with her husband's our rathers and get manned at the second sec

Guido d'Arezzo, who invented the four-line staff also.

centuries the interest in art, manufactures, poetry and

music so greatly increased that there came a time in the

bus, in 1492, of America; the invention of

printing by Guttenberg in 1440, and, later,

the invention of music printing (1476)

seemed to awaken the world to new activi

ties in a most remarkable manner. With

this awakening came a similar activity

upon the part of musicians. Groups of

composers, known as schools, arose in England, France, Flanders (Belgium), the

Netherlands (Holland) and Italy.

Hainaut and died in 1474, improved musi-

cal notation and developed what is known in music as the canon. The canon is a

form of music in which a given melody is

accompanied a short distance later by an

exact repetition of the same melody. The following is an illustration of this, taken

following is an inastration of this, taken from an old four-part canon known as "Summer Is Coming In." Many believe this to be the oldest known example of

polyphonic music. The manuscript of it is

now in the British Museum in London and

of Europe during his lifetime. He wrote

twenty masses and many other composi-

tions, which place him far above all other

JOSQUIN DE PRES (duh-Pray) was

it was supposed to have been written at Reading Abbey about 1240, although many think

musicians of his day.

posts in Paris and Rome. His compositions were very

numerous and in many different styles. He was also a

ADRIAN WILLAERT (Vill-airt) (born at Bruges

Venice, and in this position became very famous. He

a sacred part song, while the madrigal was a non-

ORLANDO DI LASSO (Lah'-so) (or Orlandus

a boy, and because of this he was taken on frequent

that the style of the writing shows that it was com-

JOHN DUNSTABLE, who died in 1453, is given the

all over the European continent



What Polyphony Is and How It Came to Be

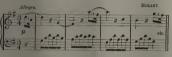
By JAMES FRANCIS COOKE.

(From the Young Folks' History of Music)

ony is really an extremely interesting subject when the matter is presented in a thoroughly understand-sobject of the work of which the followings is one of forty story tessons is to make the subject of macical to the beginner and at the same time improved the subject of the work to designed for adults as well as only distinction being its simplicity and popular style.

Thus, far we have studied only music that consisted of a single sense of notes or metody. (See Extrus it is said, wrote in organium with four voices or parts for October and November, 1999.) This kind music During the fourtheath and filterenth and sixteenth was called monophonic (mon'-o-phonic), or one voiced, from the Greek words mono, meaning one, and Phone, asseaming voice. The following is an example of monophonic music:

| The following is an example | last-named century known as the Renaissance, or rebirth of the civilized world. The discovery by Colum-



Although this melody has an accompaniment, the have only space to consider a few of the most noted accompaniment does not bring in any new melody, and, masters of the time. there is really only one melody and the nusic is memophonic. We shall now commence the credit of being the first contrapuntist, that is, he is study of music called polyphonic (pol'-y-phon-ic), or many voiced, from the Greek words plata, meaning many words, from the Greek words plata, meaning many and plane, meaning the tholong shows the standard plane, meaning and plane, meaning the third plane the shows the standard plane attribute the standard plane attribute the standard plane the standard plane. or more entirely different melodies may be

GUILAUME DUFAY (Dah-foý), who was born at

The science of combining melodies in this manner is called counterpoint, which means point against point, or note against note. If the melody was accompanied by chords in the following manner it was said to be



bw that Hucbald, of whom we have already studied, wrote in two parts in a manner called organum (or-gan-um), discant, or diaphony (dy-a-(hony), as early as the tenth century. The parts however, moved in parallel lines, eight degrees, five



This sounds very disagreeable to our ears, and these harmonies are among the first things forbidden in our modern books on harmony. Play the above on your trips to foreign countries. He became court choirmusical form then existing and his published com. positions number over 2,500. Some of them are rendered by choral societies to this day, as are the madrigals, masses and motets of other composers who lived in di Lasso's time.

TEN TEST QUESTIONS

- 1. What does a melody consist of? 2. What is music consisting of a single series of notes called? 3. What does the word polyphonic mean?
- What is the art of combining melodies called?
- What do we mean by "Harmony?"
- 6. What was organum, discant or diaphony? 7. Who is given the credit for writing the first polyphonic music?
- 8. Tell something of Du Fay, de Pres and Willaert 9. Who was Orlando di Lasso?
- Are works of the composer's we have studied over rendered to-day?

THE FOLLOWERS OF SCHUMANN.

BY HERBERT ANTCLIFFE

WHAT was it that made the influence of Schumann on the music of the latter part of the nineteenth cen-tury so great? Primarily, of course, it was his great genius as critic and composer and his earnestness in the study and diffusion of all the best music and the highest principles of his art. But although only in a secondary degree, yet it was to a large extent owing enthusiastic spirits of his day which drew to him as disciples (he probably never had a pupil) men who were to carry his message to every country known to the musical world, practically all of them men of high ability, some possibly even greater musicians than he The way in which such a man as Schumann, who would never have made a teacher in the ordinary sense of the word, influenced and directed others is one of those psychological problems which has never ye been, and probably never will be, solved,

Perhaps the most striking feature of this coterie, or school, was the diversity of the character and temper aments of its members. Wherever serious musical effort was to be found Schumann exercised an attraction, even though the gifts and aims of the person on whom it was exercised were of a totally different and sometimes almost opposing character to those of Schumann himself. And when that influence had been at work for years it never seems to have changed the nature or class of work in which the disciple was engaged. He did not demand, in fact he seems to have discouraged, any blind following of his own prin-ciples and work. Of his two greatest followers, Johannes Brahms and Joseph Joachim, neither took the works of Schumann as models for his own compositions, but both submitted themselves to his direction to study and imitate the work of the classic masters Yet save for a rigid adherence to the principles of these masters the work of the two have little in com-Carl Goldmark and Joachim Raff were hardly to be called disciples, though they came under his in-fluence and benefited by his advice to the deepening of the effects of their varied works and the carrying further abroad of his serious and healthy view of A man of less strong individuality, such as Theodor Kirchner, naturally was more of a direct follower than those I have named, and many of his delightful genre pieces are evidently modeled on the works of Schumann. But even in such cases, and particularly in that of Kirchner himself, the light facile touch was not lost, but was sweetened by its contact with the similar characteristics of the master and purified by the earnestness he imparted. The heavy but fiery independence shown in the least satisfactory of the the works of Brahms, and the weak "lachrymose sentimentality" of the worst of those of Kirchner show the two extremes of character possessed by those whose work was ennobled by the influence of Schumann; and between the two there is every grade of well and ill-balanced mind, strengthened or corrected with the ruling mind.

As a critic and writer his work bore fruit in that of such men as Dr. Edward Kruger (who was almost his creat county). his exact contemporary), Wasielewski, Richard Pohl, Hermann Deiters, Max Kalbeck and F. G. Jensen, the diversity of whose aims is almost as great as their diversity of gifts. In this respect, as in others, the a not, and occasise of this ne was made the respectively and the second of the second

The Triumph of Robert Schumann

By EDVARD GRIEG

(Published by Special Permission of The Century Company)



GRIEG IED TOTAL NOTE—The following excellent article is selected from a critical discussion, of the work of Robert Schumbly the great Norweylan composer, Edward Lifers, I is taken from our of many articles published in The Castury Library of Music, on accelerate twenty-volume cellection of essays and plansforce pieces called by J. a. Ladereacht.

Some years ago a young lady was sitting at a piano, singing, on board a steamer on the coast of Norway. When she paused, a stranger stepped up to her, introducing himself as a lover of music. They fell into conversation and had not talked long when the stranger exclaimed, "You love Schumann? Then we are friends!" and reached her his hand.

This is characteristic as illustrating the intimate quality in Schumann's art. To meet in a quiet comprehension of the master during a mysterious tête-àtête at a piano-that is genuinely Schumannesque; to swear by his banner in associations and debating clubs, or amid the glare of festal splendor-that is decidedly non-Schumannesque. Schumann has never ostentatiously summoned any body of adherents. He has been a comet without a tail, but for all that one of the most remarkable comets in the firmament of art. His worshippers have always been "the single ones." There is something in them of the character of the sensitive mimosa, and they are so unhappily apt to hide themselves and their admiration under the leaves of the "Blue Flower" of romanticism that it would seem a hopeless undertaking ever to gather them into a closed phalanx, like, for instance, that of the Wagnerians, Schumann has made his way without any other propaganda than that which lies in his works; his progress has, therefore, been slow, but for that reason the more secure. Without attempting by artificial means to anticipate the future, he lived and labored in accordance with his own principle: "Only become an ever greater artist and all things will come to you of

their own accord." That this principle was a sound one has been confirmed by the present generation, by whom Schumann's name is known and loved, even to the remotest regions of the civilized world. It is not to be denied, however, that the best years of his artistic activity were passed before the world knew his greatness, and when recognition at last began to come, Schumann's strength was broken. Of this melancholy fact I received a vivid impression when, in the year 1883, I called upon his famous wife, Clara Schumann, in Frankfort-on-the Main. I fancied she would be pleased to hear of her husband's popularity in so distant a region as my native country-Norway, but in this I was mistaken, Her countenance darkened as she answered dismally. "Yes mosn!

The influence which Schumann's art has exercised and is exercising in modern music cannot be overestimated. In conjunction with Chopin and Liszt, he dominates at this time the whole literature of the piano, while the piano compositions of his great contemporary, Mcndelssohn, which were once exalted at Mendelssohn's expense, seem to be vanishing from the concert program. In conjunction with his predecessor, Franz Schubert, and in a higher degree than any contemporary-not even Robert Franz exceptedhe pervades the literature of the musical "romance" while even here Mendelssohn is relegated ad acta. What a strange retribution of fate! It is the old story of Nemesis. Mendelssohn received, as it were, more than his due of admiration in advance; Schumann, less than his due. Posterity balanced their accounts, but, in my opinion, it has, in its demands for justice, identified itself so completely with Schumann and his cause that Mendelssohn has been unfairly treated or directly wronged. This is true, however only as regards the piano and the musical romance; in orchestral compositions Mendelssohn still retains his position, while Schumann has taken a place at his side

AN ATTACK FROM BAYREUTH.

It will be remembered that in the year 1879 an article appeared in the Bayreuth Blätter, entitled "Concerning Schumann's Music," signed Joseph Rubinstein, but (this is an open secret) unquestionably inspired, and probably more than inspired, by no less a man than Richard Wagner. The style, the tone, as well as the inconsiderate audacity with which the writer hurled forth his taunts, the public recognized as truly Wagnerian and promptly designated the Bayrenth master as the one who must bear the responsibility of its authorship, in spite of the fact that he had attempted to disguise himself by simpler constructions than those which we recognize as his signed writings. In this incredible production Schumann's art is by all possible and impossible means reduced to absurdity. Not a shred of honor is left to it. The very greatest qualities of the master—his glowing fancy and his lofty yrical flights-are dragged down into the dirt, and described as the most monstrous conventionality. His orchestral music, his piano compositions, his songs, are all treated with the same contempt. One does not know which ought to be the greater object of astonishment, the man who did put his name to the pamphlet or the man who did not. The former is said to have been one of Wagner's piano lackeys, who was contemptible enough to allow himself to be used as a screen. There is nothing more to be said of him, except that he will never attain the fame of a Heros-

Upon Wagner's relation to Schumann, however, this article throws so much interesting light that it cannot be overlooked. Of course, Wagner as a man is here left out of consideration; but from out of the depth of my admiration for Wagner the artist I can only affirm that he was as one-sided as he was great.

Schumann has indeed raised a most beautiful monu-

ment to himself in his unprejudiced judgment of all that was valuable among his surroundings. I need only refer to his introduction into the musical world of such names as Berlioz, Chopin, Brahms, Gade, etc. We find him in his youth so busily occupied in clearing the way for others that we are left to wonder how, at the same time, he found it possible to develop his own soul as he must have done in the first great creative period of his life, which, however, was chiefly devoted to piano music. What a new and original What wealth, what depth, what poetry, in these compositions! The fantasia in C major, with its daring flight and its hidden undertone for him who listens secretly (für den der heimlich lauscht). as the motto declares; the F sharp minor sonata, with its romantic enthusiasm and its burlesque abandon; Kreisleriana the Carnaval Davidehindlertanze Novellettes-only to name a few of his principal workswhat a world of beauty, what intensity of emotional life, is hidden in these! And what bewitching harmony—out of the very soul of the piano—for him who is able to interpret, for him who will hear! But the above-mentioned Bayreuth hireling has not taunts enough for Schumann's piano music, which he finds to be written in a certain virtuoso style that is absolutely false and on the surface. "The difficult passages in Schumann," he says, "are effective only when, as is mostly the case, they are brought out obscurely and

A poor witticism! And then this talk about virtuoso style, falseness and objectiveness in Schumann's piano-phrasing! Can anything more unjust be imagined? For one ought to emphasize his moderation in his use of virtuoso methods, as compared, for instance, with Liszt or Chopin. To accuse him of unadaptability for the piano amounts, of course, to a denial of familiarity with the piano; but it is a fact well known to every genuine piano-player that Schu-

mann could not have written a single one of his many piano compositions without the most intimate familiarity with the subtlest secrets of that instrument. Nor need anyone be told that he was a most admirable player. One of the best friends of Schumann's youth, the late Ernst Ferdinand Wenzel, teacher at the Leipsic Conservatory, with whom I often talked about the master, used to recall with a sad pleasure the many evenings in the olden time, when he would sit at twilight in the corner of the sofa in Schumann's den and listen to his glorious playing.

The attempt to turn the master's greatest and most obvious merits into defects is such sharp practice that one would be justified in attributing to its author an acquaintance of that "jurisprudence" which he flings into Schumann's face, with reproaches for having devoted too much time to it at the expense of his music. However much energy and infernal ingenuity in the invention of charges, one may be disposed to concede to the writer, here, in the question of the technic of the piano-he has allowed his zeal to run away to such an extent that he has forgotten to cover himself. in wishing to hit Schumann he hits himself. He openly betrays how destitute he himself is of any idea of the technic of the piano. Wagner on other occasions respected, expressed, as is well known, a very different opinion of Schumann's piano compositions, of which he always snoke with warmest admiration. and in the appreciation of which he was an enthusi astic and powerful pioneer. Liszt advocated Schumann's claims at a time when no one else ventured to do it. Wagner, on the contrary, tried to make an end of him long after his death, when his reputation was as firmly established as that of Wagner himself. If this matter concerned Wagner only as an individual should not undertake to discuss it in an article on Schumann. But it concerns, in my opinion, in an equal degree, Wagner the artist. It is possible that greatness; but it is absolutely certain that Wagner the artist could not recognize it. His effort to dethrone Schumann was a total failure, for the simple reason that it was not feasible Schumann stands where he stood, impregnable-as does Wagner.

THE GREATNESS OF THE SYMPHONIES.

A survey of Schumann's art will disclose the fact that, when emerged from his youth and early manhood, he was no longer able, as it seems, to think his own thought with consistency to the end. He was afraid of himself. It was as if he did not dare to acknowledge the results of the enthusiasm of his youth. Thus i happens that he frequently sought shelter in the world of Mendelssohn's ideas. From the moment he did this he passed his zenith; his soul was sick; he was doomed long before the visible symptoms of insanity set in. It is therefore a futile labor to seek the real Schumann in his latest works, as one may do in the cases of Beethoven and Wagner. This is most obvious if we examine his latest choral compositions. But before doing this we have, happily, the satisfaction of cataloging as masterpieces of imperishable worth a series of orchestral compositions, and, foremost among these. his four symphonies. Who has not been carried away by the youthful freshness of the symphony in B flat major; by the grand form and impulse of the C major symphony, and its wonderful adagio with the heavenscaling altitudes of the violins; by the E flat major symphony, with its mystically mediæval E flat minor movement (Schumann is said to have imagined here a procession entering Cologne Cathedral), and finally who has not marvelled at the conception of the D minor symphony, with its tragic exaltation and magnificent

MENDELSSOHN'S FAILURE TO UNDERSTAND SCHILMANN

Much is being whispered in corners about the attitude of Schumann and Mendelssohn toward each other. One thing is, however, likely to impress the unprejudiced observer as being curious, viz., that Schumann's writings furnish numerous and striking evidences of his boundless admiration for Mendelssohn, while the latter in his many letters does not once mention him or his art, This cannot be due to accident. Whether Mendelssohn was really silent, or whether the editor of his letters, out of regard for his memory, has chosen to omit all references to Schumann, is of slight consequence. This however, is beyond dispute; his silence speaks, and we of posterity have the right to draw our inferences from this silence. We arrive at the conclusion that here we have the clue to a judgment of the opinions which the two masters entertained of each other.

THE ETUDE THE PERSONALITY OF ROBERT

SCHUMANN

EDENERIC S LAW

Of perry only on Mendelssohn's part there can be suspected. He was of too pure and noble a haracter to be animated by such a sentiment, and, this respect, his honesty forbade him to feign a recognition which he could not candidly grant.

The chief impediment to Schumann's popularity was

that he troulded himself very little about this. In fact he was too much of a dreamer. Proofs are not wanting in a letter to his mother he writes: "I should not even wish to be understood by all." He need give himself

THE SONGS OF ROBERT SCHUMANN.

If there is anything at all that Schumann has written which has become, and which has deserved to become, world literature, it is surely his songs. All civilized nations have made them their own. And there is probwith his most intimate ideals. Schumann is the poet, contrasting in this respect with his great successor,

reclinically important are subordunated, if not entirely acaptested. For all that even those of his songs of which this is true exert the same magic fractination. What I particularly have in mind is his great demand upon the compass of the voice. It is often no easy thing to determine whether the song is intended for a sopration or allo, for he ranges frequently in the same soun from the lowest to the highest register. Several song from the lowest to the highest register. Several of his most glorious songs begin in the deepest pitch and gradually rise to the highest, so that the same singer can rarely moster both. Schumann, to be sure, occasionally tries to obviate this difficulty by adding a melody placed under the melody of the original conception. But how often he thereby spoils his most beautiful flights, his most inspired climaxes! Two instances among many occur to me-Ich grolle nicht and Stille Thranen —for which one will scarcely ever find a singer who can do equal justice to the beginning and the end.

Schumann failed, perhaps, of the full achievement

which his rare gifts entitled us to expect, because of his openness to influences is intimately connected with that germ of early decay which prevented him from consistently pressing on to his goal. But whatever his imperfections, he is yet one of the princes of art, a real German spirit to whom Heine's profound words

concerning Luther may well apply:
"In him all the virtues and all the faults of the Germans are in the grandest way united; so that one may say that he personally represents the wonderful Germany."

COMPOSER AND INTERPRETER.

BY HERBERT ANTCLIFFE.

THOSE of us who have had our ears shocked with the noise and dissonance of the works of modern comchords and combinations which are the cause of our Cooling and commitments which are the cause of the course or ease with tongue in cheek are amusing themselves at our expense and at the expense of their art. But it is will be noticed that in nearly all cases this impression is caused that in nearly all cases this impression is caused was the lowest and the second of the sec sion is caused when such works are conducted or

Owing to his father's position as a publisher and bookseller, and to his own pronounced love of music manifested at an early age, music and literature were the principal influences that moulded Schumann's character during its formative stages. Later in life these impulses, working upon a naturally introspective and diffident temperament, evolved a personality which could not but make itself known through a highly original style of artistic expression. The apothegm that the style is the man is certainly true of Schumann. His works are himself, and the key to them must be found by considering the man; and the man may be made comprehensible-at least so much as the mystery surrounding any human being may be cleared up-by a study of his works. Nowhere does his music give that peculiarity impersonal impression which is made only by two or three of the greatest masters, e. g., Bach and Beethoven, and sometimes Mozart. It is always subjective and always suggests Schumann the man, Schumann the artist; hence, as sible, in life we often blame our fellow-men unjustly through not knowing all the circumstances that move them, he has often borne the imputation of wilful complexity and obscurity for the failure to take a broader and more comprehensive view of his personality.

Not that obscurity and unnecessary complexity do not at times cloud the clearness that one might wish in a work of art, but such drawbacks are peculiar to his mode of thought and are often due to the imposition of standards inapplicable to his intensely personal manner of expression. At a period when a personal mainer of expression. For a personal classical routine was considered more important than at present, his later efforts to make up for the lack of such an early training may have given some justification to Draeseke's epigrammatic saying, that Schu-mann began as a genius and ended as a talent. Cer-tain it is that the fresh and original forms, the surprising rhythms, the strongly marked and characteristic ideas that so fascinate us at his best, belong to the earlier part of his career, to the man himself and not to a school. Then, too, the decline in inspiration toward the close of his life was evidently caused by mental disturbances, which in the end led to the final tragedy of all. No one can tell just when this sapping influence began its deadly work, but we may well be grateful that it spared so much that was noble in form and conception, even if it did not conform to scholastic precedents. The greater breadth of view that now prevails is strikingly apparent in comparing the tone of criticism on his works with that of to-day. Like all gifted beyond his fellows, he wrought in advance of his age; some that were treated with polite toleration only forty or fifty years ago are now reckoned among his finest achievements. Even he himself was distrustful as to the lasting value of more

self was districted as to the asing value of more than one of these.

As a child he was overflowing with spirits; like his contemporary Chopin, with whom he had other traits in common, he had the ability of illustrating individual peculiarities in music; hardly had he ac-quired the elements of piano technic before he amused the through and commandors by sketching them in his playmates and companions by sketching them in little pieces in such characteristic fashion that all readily recognized the likeness. But at adolescence this spirit of merriment left him; the brooding melancholy that clouded his later life made its appearance. At college he avoided his fellow students; music was the only key to his confidence, the only topic that could with no fittle difficulty. At seemed to live in a worth in which music was the language—thoughts, sentiments, actions, people were all embodied in terms of his art. The more active this inner life, the less inclined he was 30 take interest in the events of outer played by interpreters other than the composers themsalves. In most cases, especially where (as in the
case, for instance, of Dr. Richard Strauss) the composer is an able conductor, we find that when the
composer himself comes on the scene to interpret the
work much of the larshness disappears, the dissonances
work much of the larshness disappears, the dissonances
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distributions. The scene is the dissonances
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and a sharmor in beautiful and effective
distributions. The dissonances
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are considered to the distribution of the distribu work much of the hardness disappears: the dissonances are modified, and whatever is beautiful and effective appears in the foreground.

Sturtly here is a little moral for conductors and performers; that is, to make the least of eccentricities and the most of whatever appeals by its beauty, and the most of whatever appeals by its beauty, and the reason for the "modernism" will become more discovered to the complete work.

It must not be thought, however, that he was always in the shadow. The circumstances surrounding his marriage drove him perforce out of himself; he became practical, almost a man of business, when it was a question of winning the woman he loved. What that parriage meant to him as a man and an artist the reader will see elsewhere; for a long time it gave him a true taste of the joys of life. Though sorely troubled by the years of contrarieties that preceded their final union, they led to some of his finest works. In z letter written about a year before his marriage he "Truly from the contests Clara has cost me savs: much music has been caused and conceived. The concerto, the sonatas, the Davidsbundler dances the Kreisleriana, the novelettes own their origin almost entirely to them."

It can be readily understood that such a personality could find neither congeniality nor success in the clear, objective work of the teacher, nor was it better adapted to the essentially similar functions of the conductor. He did not seem to realize the significance of his presence in the class-room; he listened as though his thoughts were elsewhere, and seldom had any comment to make. It was much the same in his onducting; only his reputation as a musician and the per-sonal esteem in which he was held by all who knew him made his brief experiences in either field pos-

As a critic Schumann was noteworthy for his kindly and encouraging spirit. Severe he could be when he confronted mediocrity, assuming the airs of superiority or when he considered the dignity of his art assailed by sensational and unworthy methods; but he had a discerning eye for budding genius, however singular and foreign its manifestations might appear to public taste. His critical career opened with a strong appreciation of Chopin, who met with strong opposition in Germany, and ended with his glowing announcement of Brahms as the successor of Beethoven, which seemed almost profane to the musical public of the There were, to be sure, others who did not justify all his hopes, but this showed the disposition only too rare in eritics, to judge by the best and not by the worst. The tone of his criticisms, removed from unreasoning praise on the one hand and equally unreasoning censure on the other, was an influence for great good in modifying both of these extremes in contemporary writing of that nature.

SOME FAMOUS CONSERVATORIES.

THE name conservatory is derived from the Latin word, conservare, which means "to preserve," and was used to denote the idea of preserving music from corruption. The idea of a school of music for this purpose emanated from Italy, the four most ancient being the four Neapolitan schools, Santa Maria di Loreto, San Onofrio, De' Poveri di Gesu Cristo, and Della Pieta de' Turchini, which all sprang from the first school of music founded at Naples before 1490 by Jean Tinctor. The conservatori of Venice arose out of the school founded by another Fleming, Willart, at the same date with that of Naples, and were also four in number. Probably the first music school of all, however, was that founded by Gregory the Great in Rome during the sixth century, in order to improve and maintain an adequate body of singers for St.

Coming to modern times, the Paris Conservatory was founded as a free school of music by the Comvention Nationale, August 3, 1705. Its first suggestion was due to a horn player named Rodolphe, and a plan which he submitted to the minister Amelot in 1775 was carried into effect in 1784. Another school was founded shortly after, and finally the two were merged into the present Conservatory, which has grown to be one of the foremost musical educational schools in the world.

The Hochschule of Berlin was established in its present form in 1875, on the reorganization of the Royal Academy of Arts. Like the Paris conservators, it was formed by the amalgamation of two distinct bodies. It consists of two entirely separate parts, one devoted to composition, and the other to instrumental study. Since 1872 the pupils of the Hochschule have given three or four public concerts every , and since 1876 operatic productions have been

The Leipsic Conservatory was founded by Men-delssohn, under whose direction it was opened April 3, 1843. It has played an exceedingly important part in the musical history of the last half of the 19th century, many of the world's greatest composers having

The Etude Gallery of Musical Celebrities









N. J. Corev



Alexander Drevschock



Augusta Holmés



Victor Herbert

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out the pictures, following outline on the reverse of this page. Pute them on margin in a crap-book, or on the fly-sheet of a piece of music by the composer represented, or use on beliefs board for class club, or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. This is the fifth set of picture-hospacific in the new series, which chool work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. This is the fifth set of picture-hospacific in the new series, which chool work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. This is the fifth set of picture-hospacific in the new series, which could not be a series of the picture hospacific in the new series of the picture hospacific in the fifth series of the picture hospacific in the new series of the picture hospacific in the series of the picture hospacific in the new series of the picture hospacific in the series of the picture hospacific in the new series of the

N. J. COREY.

MR. N. J. Corey was born in Hillsdale. Mich., in 1861. His first music study was with M. W. Chase in Hillsdale College. He played the organ in the college church from the age of thirteen until his graduation from the literary department in 1880, (Cambridge). His studies were pursued with S. B. Whitney (organ), J. C. D. Parker and B. J. Lang (piano), G. W. Chadwick and W. F. Apthorp (theory). In 1892 Mr. Corey went to the Fort Street been very successful with his lectures on commended by that composer. He has given organ recitals at all the great expocan cities. Mr. Corey has made many contributions to the musical journalism

GUSTAV MAHLER.

MAHLER was born July 7, 1860, at Kalischt. Bohemia. He was educated at the Gymnasium at Iguau, at Prague and, at the University of Vienna, where he also studied at the conservatory. After 1880 he conducted in various theatres in different towns in Austria, but in 1883 he became second capellmeister at Cassel, Two years later he succeeded Seidl at Prague. From there he went, in 1886, to Leipsic as coadjutor to Nikisch, and two years later to Pesth as opera director. In 1891 Mahler went to Hamburg, where he remained until 1897, when he became director of the Royal Opera, and director of the Philharmonic Concerts in Vienna. He has also conducted German opera at Covent Garden, London. In 1907 he became conductor at the Metropolitan Opera in New York, and has been acting in that capacity ever since. In 1909 he also beeame conductor of the New York Philharmonic. He has composed over half a dozen symphonies, a cantata, and several other orchestral works. He has also written two operas, though neither of them has been successful. Mahler has exercised a great influence upon contemporary music, and his strong will and dominant personality, combined with his great technical knowledge, have combined to make him that unique product of modern music -the virtuoso conductor.

(The Raule Galleys !

SIGISMUND THALBERG.

(Tahl'-bairg.)

TWALRERG was born at Geneva, January 7, 1812, and died at Naples, April 27, 1871. He was nominally the pupil of Hummel and Sechter, of Vienna, in pianoforte playing, though he was wont to declare that he owed most of his great skill as a pianist to Mittag, the first bassoon player at the Vienna Court Opera. He speedily made a name for himself in Vienna, both as composer and as pianist, and was appointed court pianist at that city in 1834. During the next year he went on tour throughout Europe, and was extremely successful in Paris, England, Belgium, Holland and Russia. in 1843 Thalberg married Mme. Boucher, the daughter of Luigi Lablache, and in 1845 he went on tour in Spain. He appears to have been fond of travel, as he made two trips to Brazil and one to the United States (1856). His operatic ventures in London and Vienna were neither of them successful. He composed much, principally, however, for the piano, excelling in a style of composition in which the melody is sustained by the thumb in either hand, while the accompaniment consists of all manner of arpeggio chords and scale passages up and down the keyboard. Liszt said of him, however: "Thalberg 1s the only artist who can play the violin on the keyboard," so he evidently possessed a remarkable legato touch.

(The Etude Gallery

VICTOR HERBERT

Mr. HERBERT was born in Dublin, February 8, 1859, and, on his mother's side, is a grandson of the famous novelist, Samuel Lover. He received his musical cducation at Stuttgart, choosing the violoncello as his solo instrument. For some time he was in the court orchestra at Stuttgart, but in 1886 he removed to at the Metropolitan. Herbert became in the musical world of New York, In 1894 he became bandmaster of the Twenty-second Regiment of the Na-tional Guard of New York, but gave up this position to become head of the Symphony Orchestra of Pittsburg. He resigned in 1904 to devote more time to composition. His serious com-'cello (1887) and a more important second concerto for 'cello in E minor; he has also written a dramatic cantata for nade for strings, a symphonic poem entitled Hero and Leander, and other works of a similar description. It is by his expontantzed miss missear orogic of its Such works as "Babes in Toyland," "Algeria," "It Happened in Nordland," "The Screnade," "The Fortune Teller," and others need no introduction to our

AUGUSTA MARY ANNE HOLMES (Properly HOLMES)

Augusta Holmés was born in Paris December 16, 1847, and died January 28, 1903, in Paris. She was the daughter of rish parents, who were opposed to her adopting a musical career. She began her musical life as a prodigy-pianist and was very successful. She felt, however, a keen desire to compose, and while she studied to that end with H. Lambert, the organist of the cathedral at Versailles, was not until 1875, when she commenced her studies under César Franck, that she really felt that she was on the high road to success. She possessed great independence of character, and wielded a skillful pen both as a writer and composer. She gained a second place after Dubois and Godard (bracketed together) at the musical competition instituted by the city of Paris in 1878. In 1880 she tried again in a similar competition, but ob-tained an "honorable mention." However, her work, Les Argonautes, attracted the attention of Pasdeloup, and its success upon performance showed that the competition judges had underestimated her worth. She had a grand opera produced in 1895 with great success, and wrote many works in symphonic form. Her works are not of a kind that appeal to the general public, but her songs, such as Thronodia, On the Road, and the songcollection Les Heures, are occasionally called for. She is probably the most ambitious woman composer the world' has yet seen, and her works rank very highly

ALEXANDER DREYSCHOCK.

(Dry'-shock.)

DREYSCHOCK was born at Zack in Bohemia, October 15, 1818, and died at Venice, April 1, 1869. In early youth he became a pupil of Tomaschek, at Prague. He began his travels through Europe in 1838, and continued them for about twenty years with little interruption. He reaped a tremendous harvest, both in eash and in honor. He was the recipient of numberless orders and decorations. In 1862 he became professor of the pianoforte at the Conservatory of St. Petersburg, and was at the same time chosen director of the Imperial School for Theatrical Music and appointed court pianist. He was obliged to give this up in 1868, however, on account of failing health. He went to Italy, and the following year he died. He was a pianist of astonishing technical ability, and Cramer said of him "The man has no left hand! here are two right hands!" Grove's Dictionary declares that "Dreyschock was the hero of octaves, sixths and thirds, his execution the ne plus ultra (the ultimate point) of mechanical training. He played principally his own pieces, though his repertoire included many classical works, which latter he gave with faultless precision, but in a manner cold and essen-tially prosaic." His compositions seem to bear out this criticism, and they are, generally speaking, left severely alone, in spite of the undoubtedly good workmanship which they show in their con-struction (The Rtude Gallery.)

SCHUMANN THE ROMANTICIST

By EDWARD BAXTER PERRY

Together with the author's personal recollections of his lessons with Clara Schumann

position we must take into account two important factors: the personality of the man and his carly environment.

By temperament and natural endowment Schumann was the representative, the personified type of the pure Tcutonic race, with all its unadulterated heredity; the race which out of its own powerful though crude imagination evolved the wonderfully complex, poetic and subtly allegorical mythology of Germany and Scandinavia, so widely different in fundamental significance, and in every important detail from that of the Greeks; that Teutonic race which, with its inexhaustible fancy, peopled every forest glade, every mountain-top and rocky glen, every stream and lake and woodland spring with fairies, elves, cobalts, nixies and gnomes, that rac which produced the wandering Minnesingers, who with their untaught, unformulated art, with harp and voice. in hamlet and castle, in burgh and freehold, kept alive the spirit of poetry and music, of romance and heroism, through the darkest of the dark ages.

This soul of the bard and minstrel, this instinct for idealization, imaginative creation and artistic self utterance belonged to Schumann by right of blood and birth, by the cumulative development of ancestral

Moreover, his youth and early manhood were spent in the midst of that constant stir, discussion and fer ment of the new progressive revolutionary spirit that was sweeping over Europe like a tidal wave. This mighty movement, dominating all classes and departments of life, derived its initial impulse from that terrific cataclysm, the French Revolution, as a tidal wave is started by a submarine carthquake. Its general trend, the direction of its all-compelling, irresistible onward rush, was toward individualism, greater freedom and independence of personal action, thought and expression; and nowhere was this force so pro nouncedly felt as among the student body of France, Germany, Poland and Russia.

The tyrant monarch or priest might hold in check the ignorant masses by force or fear, might cajole or bring over, or quietly dispose of, the great nobles: but the students thought and felt and acted for themselves, and the colleges and universities all over Europe hummed like hives of swarming bees with revolt against the old order of things and clamored for the new It was the students that were mainly responsible for the second revolution in France, the political earthquake of 1848 in Germany, the desperate, long-sustained, heroic, the futile death struggles of Poland, and the nihilistic efforts in Russia.

Schumann was a university student at Leipsic during a part of this most important and significant period, and during just the formative years of his life. It cannot be questioned that his already fervid and wayward imagination, his intense and profound emotional nature were both naturally affected by that atmosphere; being given additional stimulus for fuller, more rapid development and the trend toward subtle, often somber, mysticism, which later became marked in his

SCHUMANN, THE REVOLUTIONIST

It was Schumann, the man as well as the musician. Schumann, the fighting Teuton as well as the dreaming poet, who drew his sword in the cause of modern romanticism, and fought for it so fearlessly and persistently and so successfully throughout his entire life, becoming one of the leaders of that gallant little hand significantly named by him the Davids Biindler (David's Band), who for so many years battled with the "Philistines" and Philistinism in all forms of art, and finally revolutionizing the aims and standards of art work and art criticism in the entire musical world.

The spirit of the new movement, as manifested along all art lines, was of course a fierce scorn of the old

In considering Schumann as the ablest and most fear- time-worn rules and restrictions in artistic creation, less champion of the modern romantic school of com- a rebellion against formalism and pedantry, under whatsoever name, a demand for greater liberty of fancy and expression, greater individuality of thought and utterance; more directness and force in the presentation of all thoughts and moods and less mere scho lastic form and superficial embellishment.

In comparing Schumann's works, for example, with those of earlier writers, one of the first characteristics that strike even the casual observer is the lack of definite form and the utter absence of all ornamentation.



PORTRAIT OF SCHUMANN, MADE DURING HIS LIFETIME.

No useless cadenzas, no trills or ruins or mere technical flourishes of any sort are to be found in any of his compositions.

This is the more remarkable since the music of his time, in general, was overladen with excessive, often wholly irrevelant, embellishment, possessing little, if any, point of purpose, the melody usually serving as a mere string on which to hang glittering but worthless ornaments, like festoons of glass beads,

Witness such writers as Herz, Thalberg and their

The all-important feature, however, in which the romantic writers, with Schumann at their head, differ radically from the old classic school, is this: They hold, as fundamental tenet of their creed, that music is not a so-called abstract art, adapted only for the embodiment of, first, pure beauty, and second, a few general impersonal emotions; but a definite language, subject, of course, to its own laws and limitations, but capable of dealing with individual moods with specific incidents, with scenes in nature and episodes in actual life; that in brief, its scope as a medium of expression is practically coextensive with the breadth of human experience; that anything in nature from a dew-drenched violet to a cyclone at sea, anything in life from a love-scene by moonlight to a charge of cavalry, may be legitimately and can be successfully used as the subject for a composition.

A NEW CONCEPTION OF MUSIC.

This progressive, and to some even now, startling theory, raises music at once from the rank of the merely decorative and vaguely suggestive arabesque, to that of the definite vividly realistic painting, one might almost say of the impressionist school.

We find it convincingly demonstrated in the music of Schumann, in an infinite variety of forms and subjects, from the lonely flower breathing its life away in the woodland solitude and the mystically prophetic song of the "Prophet Bird," to the grotesque summersault of the clown in the "Carnival" and the noisy hilarious bluster of the Davids Bündler on their march against the Philistines; from the modest avowal of the timid lover to the sparkling witcheries of the expert coquette; from rollickling humor to touching pathos; from delicate tenderness to sturdy strength and manly heroism.

He is at home in all moods and successful in their expression.

Schumann has been called the Shelley of music and justly; but in certain moods he also resembles Browning and at times even suggests Walt Whitman in the bold, almost brutal force of his utterances.

It cannot be denied that Schumann at times lacked clearness of form and finish of detail, faults due partly to his natural temperament and partly, it may be, to that incipient mental disorder which becomes more apparent in his latest works and which ended in his tragic death.

But it must also be conceded that he was, beyond all question the strongest most profound and most versatile, as well as the most dauntless and uncompromising representative of the romantic school of his time, with the single exception of Chopin.

SCHUMANN AS A SONG WRITER

Schumann's remarkable and quite sudden development of lyric power, as manifested in his songs and melodic piano compositions during his early manhood was undoubtedly and directly attributable to his profound affection for his Clara, or "Chiarina" as he called her, now known throughout the musical world as Madame Clara Schumann

Her love, companionship, and influence formed the third important element in the molding of his artistic personality, a factor whose power from the hour of his first meeting with her, through all the years of their life together, can hardly be estimated. From that first hour he thought always of her, wrote always for her. The tender warmth, the serious tranquility, the matchless fidelity of her love, the strength, nobility and genial womanliness of her character are voiced in his melodies and reflected in the depths of his harmonies, in all his lyric productions throughout

those prolific years of which she was the inspiration. Her calmer, more conservative temperament and her severe, early training as Clara Wiecke in the more classical traditions, served as a gentle but constant restraint upon his extreme, sometimes erration tendencies toward the fantastic in his art, and his natural contempt for form and finish in expression,

A comprehension of her personality and influence is, therefore, essential to a clear understanding of Schumann's ideals and achievements as a composer, On this ground, some brief personal reminiscences of Madame Schumann, as the writer knew her in Frankfort during the season of 1884 and '85, may be in place here.

MME, CLARA SCHUMANN AS I KNEW HER

At that time she was a lady of most unassuming but dignified presence, somewhat above the medium height and slightly bent, with a strong but placid face, thin grey hair surmounted by a simple cap, well though plainly dressed, always in black, and wearing her right hand in a silken sling. Her voice was low, firm and pleasantly modulated. The only noticeable infirmity that age had brought to her was a partial deafness, which rendered conversation with a stranger somewhat difficult until she had become accustomed to the new voice.

Although sixty-four years of age, and much enfeebled by trouble, grief and illness, Madame Schumann was devoting all her remaining energies to her artistic labors. Besides the revision and fingering of a complete new edition of her husband's works, which she had undertaken, she taught two hours daily, with a careful thoroughness and a whole-souled enthusiasm for the work, which might shame many a young teacher whose forces are still in their first vigor and whose career is yet to be made. Owing to her limited time and strength, and to the large number eager private lessons, and to accept only students first thoroughly prepared in her methods at the "Hoch" Conservatory in Frankfort by her daughter. It was only through the personal influence of the Prince of Hesen, whose Horily were upon intimate friendly terms with her, that an exception was made in the writer's

Madame Schumann practiced regularly and with un-baseing interest, and played, when the ever-threaten-ma and impla able foe, rheumatism, permitted, with a which of power, a certainty and finish, scarcely will be at h r time of life. Her principal skill lay the finence and delicacy of her shading, and the admired and enjoyed her playing, was lifted and

ann's weeks has thef successes in concert were with untely Bach and Beethoven. Her Chopin readings were never synoathetic, and when she was announced worshippers confessed that it was "an unfortunate

Always earnest and thoughtful, sometimes grave even to solemnity, yet warm and genial, tender, but never passionate, strong and noble, but never overwhelming, always simple and self-forgetful, scorning tricks, display and strivings after effect, equal to the highest and grandest emergencies, but never swept on d u t as to which was the offspring of the other. But one felt very sure that nothing in her personal

as is well k own, long before her marriage with the ow famous composer Robert Schumann, Clara Wieck, as daughter and pupil of the much sought teacher of that name in Leipsic, enjoyed an enviable reputation as the first lady pianist in Europe. She began to apher great talents and exceptional training, her suceral years her senior, was at the beginning of their acquaintance only an obscure student, taking piano acquaintance only an obscure student, taking puano dissons of her father and composing in a small way under an assumed name. For years he dared only to admire and worship from afar this swiftly rising star, already so far above him and mounting so surely only after long waiting and desperate struggle with parental opposition and a final lawsuit, was Schumann able to make Clara Wieck his wife. But later it was hiefly to his name that her great celebrity was due. Her star had not sunk but his had risen. Such is the appriority of creative over mere interpretative power, and musicians of to-morrow will remember Clara nick simply as the maiden name of the wife of the

At sixty-four Madame Schumann still spoke of making progress, remarking that she had gained more during the past year than in any one of the preceding ten. t was impossible to restrain a smile, thinking of the mestion so often asked by pupils and amateurs at "Professor, how long will it take me to finish

hat which impressed me most in her teaching, exllent as it was in all respects, was her unvarying in duty bound to furnish each pupil with a given all ability and information by the assumption of an exaggerated sensibility, which makes them furious at a false note. They resemble a pastor whom I once shout when he came to a passage in his sermon which even his dim perception recognized as unusually flat and dull, hoping to atone by vehemence for stupidity

It has always been a pet theory of mine that the really good instructor who has anything to teach, will have too much self-respect to lose his temper in a agreeable to himself or not. He is paid to instruct,

to proof by her estruction, she was obshed to refuse theman in her service.—Bulow and Liszt to the commany advanced pupils. Her rule was to give no trary notwithstanding. An excellent cure for such trary notwithstanding. An excellent cure for such super-sensitive musical explosionists would be to have seen Madame Schumann sit, quiet and well-bred, through a merciless vivisection of one of her dead husband's choicest compositions, one which very likely was dedicated to herself in the early days of their love, and every measure of which was fraught with sacred memories; and then to hear her just, dispas-sionate detailed criticism, and her friendly helpful suggestions and admonitions. Truly with her art stood

THE INFLUENCE OF HEREDITY AND YOUTHFUL TRAINING UPON SCHUMANN'S CAREER.

BY CLARENCE G. HAMILTON.

For the sources of a man's greatness we must look to his early surroundings. Parental tendencies and tradition, natural environments, vouthful friendships, all have their influence upon budding genius, and tinge the full flower of later life. Judged by these standards, Robert Schumann was apparently an exception to the rule, for, unlike most musicians, he had no musical ancestry. But if we remember that music is an intensified form of expression, we discover that his musical strivings were really a continuation of that passion for art which dominated his father's life, and which, in the case of the elder Schumann, found its vent in the parallel guise of literature.

Robert Schumann's paternal grandfather was a clergyman of good standing, who eventually became Archdeacon of Weida, Robert's father, Friedrich August Gottlob Schumann, born in 1773, was intended by his parents for a merchant, and to this end was given a good education. But his love for literature forced him continually away from this career; and as a result of various writings he finally obtained a posi-tion in a bookstore at Zcitz. Here he fell in love with the daughter of the chief surgeon of the place, Johanna Christiana Schnabell. Objections were made to the marriage on account of Schumann's insufficient resources, and, with indomitable perseverance, he applied himself so zealously to writing that, in a year's time, he had amassed a thousand thaler, a sum sufficient to set him up in business for himself. In 1795 he entered into partnership with a merchant of Nonneburg, and received the reward of his labors by his marriage with the maiden of his choice. Four years after, how-ever, he retired from this partnership to open a book-store, a venture in which he was so successful that, in 1808, he removed to the Saxon mining town of Zwickau, and with one of his brothers, established the house of "Schumann Brothers," which continued in a flourishing condition till 1840, and which undertook many important publications. Filled with enthusiasm for the rising romantic school, he completed, as one of his last labors, German editions of the works of Walter Scott and Byron, himself translating some of the im-

Robert's mother was a woman of moderate culture and of practical views of life. Her sympathy with art was small, and it became her cherished wish that Robert should succeed as a man of affairs—a wish that was put aside only after a long struggle, in which his inclination toward a musical career finally received her

Placed under such parental influences, the extraordinarily gifted mind of the boy Robert took on certain habits which clung to him throughout his life. The fact that he was the youngest of a family of five children caused him to be the pet not only of his mother, but also of his Godmother, the wife of the Burgomaster, who frequently kept him at her house for long visits. We can imagine that Robert was effectulong visits. We can imagine that when was electrically spided by the adulation of these two women.

Thus his naturally dominant nature asserted itself in his leadership in all boyish sports. When his friends banded together in an orchestra, too, it was Robert who took command; and later, in his student days, it was he who advanced the fight against the musical Philistines, and who founded and edited the journal which furthered the cause. So in his musical writings he refused to submit to conventionalities, and struck out fearlessly to assert his own personality in his own way, snapping his fingers at musical authority.

But this dominancy many times, in the form of mere willfulness, brought less agreeable consequences. He studied, for instance, only what attracted him, and delighted in striking out along paths of his own invention, in defiance of his teachers. So he tried the experiment with his fourth finger which ruined his prospects as a pianist. Again, he left untouched necessary parts of his education, notably the study of harmony, because these did not appeal to him, and in consequence found himself seriously handicapped in the technique of his art.

SCHUMANN'S YOUTHFUL STUBBORNNESS.

Stubbornness was the natural accompaniment of this wilful disposition. In his dealings with his mother and guardian after his father's death, this characteristic is veiled by a diplomatic bearing which amusingly re-calls the tactics of the spoiled child. His mother determines that he shall be a lawyer, and accomplishes his matriculation at Leipzig University. But having done this, she is powerless to compel him study. He relates that on one occasion he went as far as the door of the lecture room, and then slowly walked away. This seems to have marked the extent of his law studies at Leipzig, where his time, as he tells us, is spent in "playing on the piano, writing letters and

At Heidelberg there is the same story. Moncy is artfully wheedled out of his unwilling guardian for delightful journeys to surrounding places and finally to Italy; but of law there is little account made; and at last, in a letter which is a model of diplomacy and which would soften a heart of adamant, he wrings from his mother her consent to his musical career also, when his pianistic designs are nipped in the bud, he turns undauntedly to the study of composition, apparently strengthened in his determination by the unexpected obstacles in his way. Again, in his marriage with Clara Wieck in absolute defiance of her father's bitter antagonism, we see the crowning act of an in-

From his father was derived his strong imagination and his burning desire for expression. As a boy he browsed through his father's bookshop, stimulating his fancy at will. From the writing of boyish poems he came at fourteen to assist his father in some of his literary work. At the latter time, too, he scized with avidity upon the works of the imaginative writers of the day, Scott, Byron, and especially Jean Paul, the ultra sentimentalist and fanciful delineator of extreme moods. On his first visit to Leipzig we find him contracting a strong friendship for a young man of kindred tastes, and afterward making with him a sentimental pilgrimage to the scene of Jean Paul's labors, and gloating over the relics found there. Heine, too, came in for a share of his adulation, and was made the object of attention on the same journey.

But Schumann found an intenser medium for expression in his music. Gaining piano prowess young, he applied it to fanciful characterization, picturing thus to his comrades events and scenes such as were after ward embodied in his groups of short pieces. Thus his music meant for him a carrying forward of literary ideas into mystical regions inaccessible to speech alone. As the full dignity of music revealed itself to him, however, he gradually emancipated it from this serfage. In a later edition of the "Carnaval," for instance, he erased the fanciful names formerly attached to its

SCHUMANN'S TASTES.

Highly strung and delicate in adjustment as was his nature, it is not surprising that he shrank from persons of coarse or mediocre fibre, attaching himself to a chosen few companions. The average student life at the universities has little attraction for him, and with two or three friends he pores over music scores and analyzes the art-status of musicians. Having been brought into contact with the best in literature in early life, he cultivated that nice discrimination between the pure and the spurious which gave him rare judgment as a critic. This very nicety of mental balance, however, could be the more easily overthrown, as was proven in those unfortunate closing days of his career.

when his reason plunged headlong into a gulf of chaos. Fostering as it did certain headstrong qualities, therefore, his early traditions and training yet left him with that sterling quality of sincerity, and that enthusiasm for true merit wherever found, which gleams through all his productions, both literary and musical. Search ing continually, with no shred of jealousy, for the hallmarks of genius, he rejoiced whenever he found a trace of it, and held out both hands to its possessor Likewise into his own music he threw that abandon and whole-heartedness which derived its inspiration from the glowing soul within, and which rose triumphant over the mere conventionalities and pruderies of accepted musical speech.

THE ETUDE

A PRACTICAL CARD SYSTEM

(See description below)

379



RECORD SIDE OF CARD.

(Retained by Teacher for Reference.)

Card. (Retained by pupil and brought to each lesson.)

Month of January 19___ B. Miles L. Stone

Keeping Pupils' Accounts

and Collecting Lesson Fees

[The following is taken from Mr. Geo. C. Bender's forth-coming work, "Dollars in Music."]

HOW TO KEEP PUPILS' ACCOUNTS.

In no other branch of the business side of the

musician's work is there usually shown so much neglect

and general "slackness" as in keeping accounts. Yet,

keeping and collecting accounts is so important a mat-

ter that a considerable part of the expense of the large

There is nothing so annoying to the average business

man as the evidences of clumsily kept accounts. In fact,

there is no question that many parents of pupils have

been prejudiced against excellent teachers by the failure

to present a correct bill at the proper time. Teachers

resort to various methods of keeping records of the

lessons taken by pupils. Many excellent books are pub-

lished for this purpose. Probably the plan most usually

followed is that of employing a page ruled thus:

commercial concerns is created by this department.

This is probably the very simplest method of bookkeeping that could be devised for the teacher's use. The numbers at the tops of the columns represent the days of the month, while the numbers in the columns represent the serial order of the lessons in the term. Most teachers give lessons upon the term plan, charging so much per term of five, ten, fifteen or twenty Icssons. The amounts in the columns represent payments made. All teachers naturally desire to have all term payments in advance, but this is not always practicable. Sometimes the teacher is obliged to extend credit for a limited period. After all, it is really not credit in many cases, as when advance payments are made the goods have not been delivered. Therefore, at the end of the month in which the term is completed the page might look as follows:



The amounts due represent the balance to be paid, and should be carried over to the next month. In this way the teacher cannot only tell the condition of each individual account, but can also ascertain the total of Studie of Mr. and Mrs.

This card certifies that has been a paell In the study of for the number of lessons marked on the reverse and that the term percenture is

Five of these cards entitle a pupil having over 75 to a certificate, providing no lessons are lost except through protracted illness. The card must be brought to each lesson. Pupils will kindly report any error in account at once.

any error in account at once.

Lessess both from my other cause than protracted sickness will be charged to the pupil. This custom is universal among all unders. All arrangements to make up lessons must be noted on the property of the pupil of the pupi

REVERSE SIDE OF CARD.

Reverse of Stub.

This acts as a kind of certificate and at the same time gives some of the rules and regulations the teacher observes.

(The above cards are two-thirds of the size of the original.)

the gross income, and also the total of the outstanding The advantage of this system is that it serves for a accounts at a glance.

Teachers have so very little time for bookkeeping of any kind that any system to be practicable must be one requiring very little time. The following card system has been tried in practice for a number of years, and found very desirable. The objections to a card system of this kind are: (1) The cost of printing the cards to suit individual needs. (The bookkeeping system described above can be accommodated in many different kinds of standard account books. The writer used for many years the books which are printed for the use of milkmen in keeping daily and monthly accounts, and which are ruled like the above. The books cost about forty cents apiece.) (2) The second disadvantage is that the teacher cannot see at a glance just exactly how much is due and how much has been paid during the month as can been seen by the above method.

A CARD SYSTEM.

In the above illustrations the stub at the right is to be preserved by the teacher. They may be kept in numerical order or in alphabetical order in a small card catalogue. The card proper, after being made out, is separated from the stub and kept by the pupil who brings the card to each lesson. At the top of the card is written the record number, the number of the term. the day or days upon which the lessons are to be taken and the hour of the lesson. In the first column are the series of lesson numbers in the term. In the second column are the dates upon which the lessons fall. The third column is left for notes of any description, and the fourth column is left for receipt purposes to indi- as in the case of ladies' note paper, although you may cate the number of lessons that have been paid for.

record for both teacher and pupil. The pupil brings the card to each lesson, and as the lessons are taken the numbers in the margin are punched. The pupil is loath to bring a card upon which is a record of unpaid lessons, consequently the teacher has less difficulty in collecting the bill. The card also serves as a warning of the approaching end of the term. The card also serves as a bill and a receipt in most cases. The card serves as a means of impressing parents of your business-like methods. The card takes only a very little time to make out, and by doing your bookkeeping a little at a time, regularity is promoted and the task of spending one or two hours making out books and bills is spared. The card also serves as a kind of certificate for the

pupil, indicating just how many lessons have been taken, The stub at the left is filled out to correspond with the card. Absences may be recorded by simply writing the dates upon the back of the stub. The system is very simple, and yet all comprehensive. Both sides of the card are here shown, indicating how the percentage system keeps the parent informed of the pupil's

BILLS, RECEIPTS AND STATIONERY.

We have noted how the parent is liable to be influenced by the teacher's business methods. This also pertains to his stationery, as well as his receipts and bills for services.

The stationery should be neat and simple, and elahorate letter-heads should be carefully avoided. The paper should be of the best quality and a sheet folded. not need the extra sheet, gives an air to your note that

FORM OF SILE SCITABLE TO THE REQUIREMENTS OF THE MUSIC TEACHER. THIS REPRODUCTION IS TWO-THIRDS OF

5.00 P. M. on Thursday, Or by appointment

In making a bill burn, the teacher should avoid the

The purcut expects something more of you than the some kind of a bill be receives from his butcher or his

but a nigil has a complished a certain amount of pre-ord works as actd as a cademic education. In the explicit a should be obliges the plan of giving diplomas a complete production. That pupils and parents de-ber to traving sub-diplomas is too evident for the med the dolors, and who therefore are unacquainted that the justices of awarding some written credentials of this kind, are soon forced to admit the practical affect more a plan of this kind has upon the efforts of milive blan of becme a diploma made for his own use,



GREATER REDUCED FACSIMILE OF BLANK DIPLOMA FORM,

a ladly printed, angle sheet of cheap paper could never he may purchase published blanks at far less cost, which The following is a sample of a simple letter- serve the purpose quite as well. The following is a sample blank diploma. Thousands of teachers are useing these, or smaller diplomas, with a very appreciable ROCHESTER, N. Y. effect upon the returns they receive from their business.

SCHUMANN AS A JOURNALIST.

BY CAROL SHERMAN.

ROBERT SCHUMANN's father was deeply interested in literature and attained quite an unusual local reputation as an author. It is somewhat surprising, considering this fact, that the son's genius turned to music, since as far as the observations of his biographers go, there sker. It will be movement for you to adopt your bills with an open consequence of musical ability among the ancestors of Robert Schuman.

Some renowned musicians prior to Schumann had become well known for the volume and character of their literary work. Many of his contemporaries wrote much upon the subject of music. Von Weber was a gifted writer, and Wagner ranks almost as high as an author of dramatic poems as he does as the composer of the remarkable music by which they are better known.

When Schumann's collected works were published in 1854 they made four large volumes. Much of this material was collected from matter that Schumann had written for various journals, particularly the famous Neue Zeitschrift für Musik.

Most of Schumann's writings are highly imaginative and idealistic rhapsodies upon musical compositions and upon their composer. Although written in prose, they show poetic gifts of the highest order. Schumann might readily have been a great poet if he had concentrated his attention upon the development of his literary

His idea of using assumed names to represent his different moods was certainly unique. He was also astonishingly adept at sketching the portraits of famous musicians with whom he was acquainted. He seemed to be able to read their inner thoughts with a kind of telepathic penetration which was one of the most applauded of all his literary feats.

with very few exceptions, Schumann's criticisms were kind and showed the nobility of his character in a marked degree. Irony and ridicule he could employ if necessary, but he was far more partial to just praise, and even ecstatic eulogy when such a composer as

Brahms or Chopin arose to merit it.

At one time he attacked Meyerbeer's Huguenots with

was a builder and not a destroyer. His criticism was rather like that of the genial Dr. Oliver Wendell Holmes than like that of the acid George Bernard Shaw. His big heart and ebullient, artistic enthusiasm made all of his journalistic efforts so impassioned that Schumann raised himself up to a different class from that in which the ordinary magazine writer or editor ordinarily resides.

The manner in which Schumann's famous paper came into existence is interesting. Schumann had a coterie of friends who met at an inn or restaurant in Leipsic, called the Kaffebaum (Coffee-Tree). Strange to say, he almost invariably remained silent at these gatherings, preferring to listen and meditate upon what he heard. Although his pen was fluent, his flow of language in conversation was said to be obstructed by his diffidence and natural modesty. One of Schumann's young lady friends is reported as saying that after she had sat side by side with Schumann in a rowboat for over an hour while upon a moonlight outing, during which Schumann remained absolutely silent, the young master said, "To-day we have perfectly under-

The gatherings mentioned took place in the winter of 1833-34, and the project of starting a new musical journal found its birth in them. Much of the music publicly performed at the time was said to be very trivial and artificial. The lesser-known and uninspired works of Rossini, Herz and Hunten in many cases were preferred to those of Beethoven, Schubert and Mozart. To combat this artificiality these enthusiastic young men determined to employ the power of the printing press.

The musical papers of the time were inclined to be weak, spineless and vacillating. Schumann openly accused them of "honey-daubing," intimating that they smothered the deficiencies of the tottering musical taste of the day with useless and saccharine criticism. Consequently Schumann founded the Neue Zeitschrift für Musik on April 3, 1834. Schumann dedicated it to "youth and movement," and as a motto he selected the following lines from the prologue to Shakespeare's

Who come to hear a merry bawdy play, A noise of targets, or to see a fellow, In a long motley coat, guarded with yellow, Will be deceived."

Schumann remained the editor of the paper for over ten years, until 1844, when Franz Brendal assumed the position. Schumann's only contribution to the journal after this time was his famous "discovery" of Johannes Brahms. The generosity with which Schumann did his utmost to promote the popularity of the works of

Chopin and Brahms are everlastingly to his credit.

The Neue Zeitschrift für Musik is still in existence. .It was combined with the Musikalisches Wochenblatt, a paper made famous by championing the cause of Richard Wagner

ARTHUR SULLIVAN ON MUSIC.

DARWIN says: "Neither the enjoyment nor the capacity of producing musical notes are faculties of the least direct use to man in reference to his ordinary habits of life." Physiologically he may be correct. but as soon as mere rudimentary actions are left, and existence becomes life, his statement is completely false. Indeed, music is, as this philosopher elsewhere says, bound up in daily life, and a necessity of existence. Of its usefulness in daily life there can be no question. What would religious services be without organs and singing? What would armies be without bands? If music were a luxury, would people spend so much time and money on it? It is not to obtain mere ear-enjoyment; it is because it is a necessity to satisfy certain requirements of the mind. It enters into the chemistry of the mind as salt does into the chemistry of the body. Here and there you will meet with a person who says, "I never eat salt-I do not require it." Well, you are sorry for him. There is evidently something wrong in his physical constitution. So when any one assumes a tone of lofty superiority, and boasts that he knows nothing-about music, and pretends not to be able to distinguish one tune from another, you may either accept his statement with some reserve, or con At the time he attached suggested responses that all clude that there is something wrong in his physical or of his biographers make note of the fact. Schumann mental faculties, and recommend an aurist

THE ETUDE



Schumann's Best Known Teaching Pieces

A Guide for the Teacher and the Music Lover to the Most Interesting and Profitable Selections from Schumann's Works.

Buttons Norm: In order that the residers of The Friedrich States of the pieces of the pieces of the propose of the present of the present of the pieces of the present of the pieces of the pieces of the pieces of the pieces are carried difficult to play properly. The C Mader Partials the Kreiscrain, the pieces are carriedy difficult to play properly. The C Mader Partials the Kreiscrain, the pieces are carriedy difficult to play properly. The C Mader Partials the Kreiscrain, the play properly the C Mader Partials the Kreiscrain, the play properly the C Mader Partials the Kreiscrain, the play properly the C Mader Partials the Kreiscrain, the play properly the C Mader Partials the Kreiscrain, the play properly the C Mader Partials the Kreiscrain, the play properly the C Mader Partials the Kreiscrain, the play properly the properl

A STRONG and vivid imagination, great individual will power and the advantages of a kind of general culture denied to most musicians in their youth contributed to make the early compositions of Schumann, written for the most part for the pianoforte, strikingly original and peculiarly desirable for teaching purposes. Franz Liszt is quoted as saying of Schumann, "Schumann thinks better than anyone else since Beethoven."

Like Beethoven, Schumann, notwithstanding his early training at the keyboard, never permitted his musical thought to be limited or constrained by the technical requirements of the piano. Consequently some German critics claim that his compositions are "unklaviermässig," or unpianistic. This is by no means the case, since everything that Schumann wrote is playable, although he did rebel against those composers who wrote music only as their fingers discovered it while improvising at the keyboard.

Schumann's artistic tendencies are strongly indicated in his early works. In the first place, he made it very clear that he preferred to follow the short and concise song form and the dance form rather than that of the sonata or the nocturne. Practically all of his early compositions of any length are really little more than a series of such pieces bound together under one general title. He was said to have classified them as chapters in a book. In fact, he was prone to call some of them Novelettes.

It is the custom at concerts given by great pianists to play these "group" pieces in the serial order given by Schumann, but there is really no logical reason for doing so in every case. One might as well be expected to play the whole set of Chopin Nocturnes at one time. In order to get a clearer idea of these pieces as a whole, it is well to make a short list of them.

Teachers with any but the most advanced and serious-minded pupils will find it very unprofitable to attempt to give Schumann works, such as the Papillons, Carnaval, Fantasiestücke Kriesleriana, Noveletten, Nachtstücke, Faschingsschwank, Romances and Blumenstück, in the order in which they are published. The music lover who desires to get a more intimate view of Schumann as a composer, or for the teacher who realizes the necessity for grading the pupils' work with unremitting care, these pieces, as collections, have less value. 'There are, however, numbers from these groups that may be played as separate pieces and are frequently singled out by virtuosos for concert use. In order that the readers of THE ETUDE may select their Schumann music intelligently, and in order that younger teachers who may be unfamiliar with the Schumann literature may be guided in selecting pieces for possible recital use in connection with any contemplated commemoration of the anniversary of the birth of Robert Schumann, the following list of the best known and most used Schumann teaching pieces is given, together with a short description. The name of the group is given



A CRAYON . PORTRAIT OF SCHUMANN.

DAVIDSBUNDLERTANZE, OPUS 6.

Each one is a token of the remarkable imaginative gifts of Schumann. In his earlier years, when these pieces were written, he gave them fanciful names, many of which represented visionary characters with whom Schumann was given to communing when indulging his flights of fancy.

CARNAVAL, OPUS 9.

Like the Papillons, Opus 2, this work is a collection Of short pieces with but slender interrelation. At tion of short pieces, has great merit for the teacher first they were unnamed, but later Schumann added the who is in search of material suitable for teaching susnames of the characters in the masquerade, such as tained melody playing accompanied by notes in the Pierrot, Arlequin, Pantalon and Colombine. There same hand carrying the melody. are also numbers named after the imaginary charare also fulfillares mainted after in imaginary constants. Solid the published and the state of Schumann's fanciful Davidshunds (Society of David, the Philistine), as well as after real characters, such as Chopin, Paganini, etc. This work was splendidly analyzed by Mr. Edward Baxter Perry in separate titles.

**The property of the p THE ETUDE for February, 1909.

Arona of Jose (Avus). One of the most indimate and quant of a U. Schmen of the most indimate and quant of the schmen of the most of the schmen of the schmen

FANTASIESTÜCKE, OPUS 12.

Eight short pieces in fanciful style.

Eight short pieces in fanciful style.

At Breening (Des Abenjuer of the ammer and the style of t

Thirteen familiar pieces which have been of immense importance in educational work. The very popular Träumerei is number seven of this series.

Curious Story (Curious Genchichte), No. 2. This produced in the curious control of the curious curious

bias a welon't and its accompanionent will conlimportant Pixent (Windleg Benghenheit), No. 6.
This is doubtless one of the best chord studies
in the second of the second studies of the second stud

KREISLERIANA, OPUS 16.

This is described in another part of the present issue of THE ETUDE under the heading, "Their Favorite Schumann Pieces."

ARABESQUE, OPUS 18.

The word "arabesque" refers to a kind of Oriental decoration or ornament. Evidences of arabesque ornamentation are found in the art works of many Mahommedan people, because the religious tenets of the sects prohibit any ornamentation resembling living creatures or forms. The Schumann Arabesoue is a delicate piece of musical ornamentation, entirely unlike the variation form. Played at the proper speed and in the proper manner it is quite difficult. (Grade 8.)

TWO VALSES (WITHOUT OPUS NUMBER). These two compositions are unique in style. They do not suggest either the Viennese valse or the art-

valse of Chopin. Schumann's individuality is firmly imbedded in them.

BLUMENSTÜCK, OPUS 19.

Flower Song (No. 1), one extract from this collec-

Novelete, Opus 21, No. 1. This is a powerful work of the advanced player. It requires much property of the property of all the pieces of this particular set. (Grade 7) or the property of the

NACHTSTÜCKE, OPUS 23,

and the second of the second o

FASCHINGSSCHWANK AUS WIEN, OPUS 26.

or ino, No. 3. This vivacious and jocular has a the most popular of this set. It demands a buildant and capable pluyer. (Grade 5.)

ROMANCES, OPUS 28.

rec pieces. The Number 2 of this series has met with appropriation among lovers of the beautiful

ALBUM FOR THE YOUNG, OPUS 68.

This collection contains forty pieces. It is doubtless most widely used of all of Schumann's works, tweely on account of its great simplicity. The most mular selections from this widely used and highly Meational set of pieces are The Album Leaf (30). Avral (4), Humming Song (4), Hunting Song (7), was Peasant 10)-this composition is one of the

may be secured complete in one volume (Opus 15 and Opus 68). The value of these works in teaching is the first music page. due to the fact that they were not written solely for technical purposes. Schumann is said to have composed many of them for the instruction of his own children. They are all real pieces, and present those difficulties to the pujil which he will meet in actual compositions. Filled with a higher and more inspired musicianship, they unquestionably develop the pupil's taste and fill a place peculiarly their own. Many teachers in the past have used them in conjunction with the famous Sonatina Album, but their place has in recent years been taken largely by graded collections of teaching relies, principally for the reason that the Schumann children's pieces as published are in no sense graded according to difficulty, and consequently

THE ETUDE

they appear in the published volumes have failed to secure good results; they have condemned these pieces for teaching purposes. The teacher must in all cases use them with discretion and grade them to suit the

WALDSCENEN (OPUS 82).

These forest scenes include two of the most effective of the Schumann teaching pieces. Although not written at the time when Schumann was engaged in producing the most of his famous pianoforte works, they have the exuberance of the woods and hills that Schu-

Bird as Prophet (Vogel als Prophet), No. 7. The DE Appearance of the birds that act as harbingers it he springtime is always a source of unlimited elight to the lover of nature. Only Schamann allee alm and freshers of the suggesting the sin-ulte caim and freshers of the carry spring-company the nunkening of the early spring-grades 6-7. (Grades 6.7.)

The Wayside Inn (Herberge), No. 6. Less fanciful and less difficult than The Wayside Inn this
stractive piece has won wide appreciation. It
mukes an excellent study for the pupil in the fifth
grade,



MONUMENT TO ROBERT SCHUMANN IN BONN, GERMANY.

THREE PIANOFORTE SONATAS FOR THE YOUNG,

OPUS 118. It has more ting little juvenile sonatar were bester known as teaching pieces. They are filled with the desired property of childring such as The Juvenile State of the State

The Scenes for the Young and the Children's Album

Other excellent Schumann teaching pieces appear in the musical section of Thre Evrore this month and are accompanied by descriptive notes, to be found opposite

> ALBUMBLATTER, TWENTY PIECES, OPUS 124. Creals Sans, No. 6. A simple, easily comprehended bit of melody writing. The theme is party and the piece much reliable by children. Forebodings, No. 2. This little piece is an excellent one with which to introduce Schamann's pronounced and individual style to a pupil.

> Grack a) an individual style to a north. Skindler Song, No. 15. One of the diest levels and Sawing of all Schumann metodas. The piece called policy and sawing of all Schumann metodas. The piece called policy and style of the sawing of the s

some teachers who have given in the order in which CONTEMPORARY TRIBUTES TO ROBERT SCHUMANN.

In a recent number of Le Courier Musicale Saint-Saëns, Marie Brema and others render their tribute to Schumann. The following are selections from their estimates of the great romantic master.

CAMILLE SAINT-SAENS.

Never shall I forget the profound impression produced upon me by Schumann's songs the first time I heard them sung-by the baritone Stockhausen He sang, I believe the series called Loves of a Poet, and these songs were for me a revelation of a new world. Before very long I was in possession of the piano works of this celebrated composer, and I was probably the first French pianist to make them known in Paris, in spite of the undisguised disapproval of my audiences. I also organized in the Pleyel Hall a performance of the quintette with a number of instruments combined in order to compel the audience to listen, and I had the honor to render the first performance in Paris of his marvelous concerto. At that time all he had ever done seemed to me to be admirable; since then I have been somewhat disenclianted, and have learned to discriminate between those works in which the good qualities fight against the bad (and also the qualities of no particular importance), and those in which the faults militate against his best qualities. In this way the quintet and the quartet with piano have fallen in my estimation, while the concerto, the songs, Manfred and other of his works appear to me more and more luminous.

The most prominent characteristic of Schumann's work lies in its color, the vitality and the penetrant charm-qualities for which, alas, one looks in vain among the instrumental composers who have succeeded him. In place of color, we find dullness; in place of vitality, a turmoil; in place of charm, weariness. "It is not the light which is defective," saith the writer, "but your eye which is weak." It is possible that the imperfections of my ears are alone culpable in the matter. Nevertheless, when I wish to find comfort, I play to myself the Waldscenen or the Kreisleriana, and I vary my entertainment with the Ballades and Nocturnes of Chopin, who was a co-worker with Schumann and resembled him at times; indeed, Schumann might have put his name to the Andante of Chopin's Sonato for piano and violoncello.

MARIE BREMA.

Schumann, to me, is above all-this point of vie is perhaps individual—the great song writer, the master who shares with Schubert and Brahms the glory of having lifted the song to classic heights. It is not often, perhaps, that this position is accorded him on the song program. Personally, however, I always find a place for his songs in the romantic section, between the works of Bach, which open my program, and the songs of modern composers, with which I close. I have observed that many of the sorgs of Schubert and Schumann which are worthy of the highest place of honor are nowadays neglected; for instance, In's Freie, for which I was, I believe, the first to win appreciation

The Frauenliebe naturally occupies a privileged place, provided that the different numbers are not separated. often sing them thus, ignoring the ill-timed applause which sometimes interrupts this delightful lyric chain, whose value is seriously impaired when performed only in fragments. I remember that Queen Victoria, having asked me to sing some of these songs, consented to a modification of the specified program so as to avoid obliging me to break my rule, even at court.

It is a pity to allow one's personal tastes to interfere too far with the liberty of the artist. It was on this account I had hesitated to sing "The Two Grenadiers" in public, with the idea that this admirable song should be reserved for a baritone. On the advice of my friends, however, I broke this rule, and I must confess that neither the critics nor my own self-esteem have given me cause for regret. In this song, as in Schubert's Erl-King, in which three different persons are concerned, the presence of a narrator renders the song quite adaptable to a woman's voice.

M. MOSZKOWSKI



MRS, H. H. A. BEACH



W. H. SHERWOOD





H, BAUER



X. SCHARWENKA

THEIR FAVORITE SCHUMANN PIANO COMPOSITIONS

Eminent composers, virtuosos and teachers give ETUDE readers an opportunity of estimating which of the pianoforte compositions of Robert Schumann is greatest.

voted to the life of Robert Schumann, we desire to largely because of Schumann's own erratic disposition. express our great appreciation of the courtesy shown to our readers by the following contributors willingness to help music students has been most

No composer for the pianoforte has produced works more distinctive or more original than those of Robert Schumann. Some of them were in their musical sense of appreciation had not been trained to comprehend the difference between superficial musical ornamentation and real intellectual and emotional worth in the tonal art,

The opinions given represent the greatest possible catholicity. Five are from American born musicians who are familiar with musical conditions abroad, one is from an eminent virtuoso of English birth (Harold Bauer), and the others are from three of the most eminent living piano teachers in Europe. In no other way could our readers be afforded a better opportunity of finding out which compositions of the great master of musical romance appeal to the thinking musicians of this day.

It will be noticed that seven of the following selections have chosen the Fantasie in C Major. Opus 17, while six have chosen the Kreisleriana These remarkable compositions were written during the years from 1836 to 1839. At the same time the following works appeared: F minor Sonata, Fantasiestücke, Davidsbündlertanz, Novelletten, Kinderscenen, Humoreske, Faschingsschwank, Romanzen, and others. This was one of the most prolific periods of Schumann's life. In March, 1830 he wrote: "I used to rack my brains for a long time but now I scarcely ever scratch out a note. It all comes from within and I feel as if I could go playing straight on without ever coming to an end."

The Fantasie in C Major is a very extensive work. In one edition it is 37 pages in length. It is filled with passages of greatest musical beauty. Intimate in style, and showing a polaristic antagonism to some of the works of bombastic writers of the day, it has become a favorite concert number with many of our greatest visiting planists.

Of those two famous compositions, the Kreisleriana, selected by six, and the Davidsbundlertanz, were said by Schumann to indicate the musical expression of the mental mood stirred up within him by the opposition presented by Friedrich Wieck to his marriage with Clara Wieck. The Kreisleriana are moulded after a story by E. A. T. Hoffmann called Fantasiestücke in Callots Manier. Hoffmann was a celebrated writer, poet, composer and caricaturist. While director of the Bamburg Theatre he contributed articles to a local paper and signed himself Kapellmeister Johannes Kreisler. They were supposed to represent scenes from his own somewhat wild and eccentric & CERTO, A MINOR.

In preparing this special issue of The ETUDE de- career. These appealed to Schumann, doubtless

The Symphonic Etudes, Opus 13, are really a series of elaborate and free variations upon a given theme. whose writings upon musical subjects have been seen. The theme itself is at times almost entirely absent in past issues of the magazine. A more distinguished from some of the numbers of this set, and the style or representative list would be difficult to secure and then becomes that of the fantasia. The work as a we know that our readers will feel similarly honored by whole is extremely difficult to perform properly. It should daily combat his vanity, his ambition, if he would emerge from the struggle bright and strong." the interest of these famous men and women whose was dedicated to William Sterndale Bennett. Schumann was very fond of Bennett personally, and he also appreciated the works of the English composer. The theme upon which the Etudes are founded was taken from a part of a romance in the opera Templar and Judin by Marschner, This opera was founded upon time beyond the comprehension of musicians whose the story of Scott's Ivanhoe and the theme Schumann selected was Du stolzes England, freue dich (Rejoice, proud England). This was intended as a tribute to Bennett.

M MOSZKOWSKI

- I. THE FANTASIE (C major). 2. THE NOVELLETTEN.
- 3. THE CONCERTO (A minor).
- XAVER SCHARWENKA.
- I, KREISLERIANA.
- 2. SYMPHONISCHES ETUDEN.
- 3. FANTASIE.
 - EMIL SAUER
- I. CARNAVAL. 2. FANTASIE.
- 3. KREISLERIANA
 - HAROLD BAUER.
- i. FANTASIE, Op. 17. 2. KREISLERIANA, Op. 16
- 3. ETUDES SYMPHONIQUES, Op. 13.
- WILLIAM H. SHERWOOD. I. PIANO QUINTETTE IN E FLAT (or Car-
- naval) 2. CONCERTO IN A MINOR.
- 3. SYMPHONIQUE ETUDEN.

MRS. H. H. A. BEACH.

- I. KREISLERIANA. 2. CONCERTO FOR PIANO AND ORCHES-TRA (or if piano alone is called for, Sonata in G
- 3. FANTASIE IN C MAJOR, Op. 17.
 - JULIE RIVÉ-KING.
- 1. CONCERTO IN A MINOR, Op. \$4. 2. SONATA, Op. 22
- 3. FANTASIE, Op. 17.
 - E. R. KROEGER.
- I. FANTASIE, Op. 17.
- 2. ETUDES SYMPHONIQUES, Op. 13. 3. KREISLERIANA, Op. 16.
 - WILSON G. SMITH.
- I. KREISLERIANA, NUMBER 2.
- 2. CARNAVAL AND SONATA, Op 22. 3. ETUDES SYMPHONIQUES AND CON-

QUOTATIONS FROM SCHUMANN'S ESSAYS AND LETTERS.

SELECTED BY ETTA CAMPBELL,

"So I advise you to go on loving art as you have always done, to keep yourself in practice, and produce things in your mind as much as possible, to follow the lines of our great examples and masters-above all, Bach, Mozart and Beethoven-and always give the present a kindly glance."

"Only that which comes from the heart and is inspired from within will hold its own and outlast time." "Whatever you do, don't give up working steadily on, even though the world should withhold its approbation for a long time. The other day I read, 'An artist

OPINIONS OF RAMOUS MUSICIANS

Of Bach's Crucifixus in the Mass in B Minor-"It is a piece of composition before which all masters of all times must how in reverence"

Of Mozart's Figaro-"The music to the first act I consider the most heavenly that Mozart ever wrote. Of one of Cherubini's Masses-"Those passages which sound even secular, out of place, and almost theatrical, belong, like the incense, to the Catholic ceremonial, and affect the imagination so that one seems to have before one's eyes all the pomp of that service."

Of Weber's Euryanthe-"The opera cost him a piece of his life. True, but through it he is immortal. It is a chain of brilliant jewels from beginning to end." Of Field-"Nothing to say but unending praise."

"Berlioz's music must be heard to be appreciated. One does not know whether to call him a genius or a musical adventurer"

Of Liszt-"His own life stands in his music. Taken early from his fatherland, thrown into the exciting atmosphere of a large town, wondered at even as a child and as a boy, he appears in his earlier compositions, now as longing for his German home, and now as frivolous and brimming with the light froth of the French nature." Again, "I have at last had a chance of hearing Liszt's wonderful playing, which alternates between a fine frenzy and the utmost delicacy. But his world is not mine, Clarichen (Clara). Art, as we know it-you when you play, I when I composehas an intimate charm that is worth more to me than all Liszt's splendor and tinsel."

Of Brahms—"A young eagle who has flown across from the Alps to Düsseldorf, so unexpectedly. Or he might be compared to a splendid river, which, like Niagara, is at its grandest when thundering down from the heights as a waterfall, bearing the rainbow in its waves, its banks courted by butterflies and accompanied by nightingales' songs. Well, I think Johannes is the true apostle, who will write revelations which many Pharisees will be unable to explain even after centuries." Again: "The young eagle seems quite happy in the plains. He has found an older keeper, who is accustomed to such youthful flights and knows how to subdue the wild strokes of his wings without checking his powers." "I should like to assist him in his first flight through the world, but fear there is still too much personal feeling to allow the lights and shadows of his plumage to be distinctly seen."

"There is a young man from Hamburg here, of so much power and genius that, to my mind, he far outshines all the younger composers.

"Is he flying high or only among flowers? Doesn't he let drums and trumpets sound yet? He ought always to remember the beginnings of Bcethoven's symphonies, and try and do something similar. The beginning is the chief thing; when one has once begun, the end comes to meet one almost spontaneously."

Educational Notes on Etude Music

By P. W. OREM

Eight pieces by Schumann will be found in this issue.

The "Nachtstuck" Night Piece or Nocturne) in F, Op. 23, No. 4, is one of Schumann's loveliest inspiraand instrumental forms, even finding its way in the Canonbury." The idea of the spread chords in the cteristic. These chords must be played with an elastic touch and loose arm, bringing out the melody A flat should be played smoothly and evenly, bring-

To quote a sympathetic biographer "Schumann delighted, even towards the close of his period of acoung people. With children he could be a child, and his embodies one of the most charming traits of his lisposition." Foremost among these works comes the amous "Album for the Young," Op. 68, containing orty-three picces. Many of these are gems; nearly ill are well-known. "First Loss," Op. 68, No. 16, is a ne example, a dainty and expressive lyric, touching its simplicity of appeal. Play it like a song, ten-

The "Scenes from Childhood," an earlier work, Op. contains the celebrated "Traumerei" (Reverie) No. Although a typical pianforter fice this number ands well in most arrangements. It is a favorte chestral number, for instance. As transcribed by Gullmant for the pipe organ, it is very effective di makes an acceptable soft voluntary. The registra-

on given is practicable on most organs.

The "Slumber Song," Op. 124, No. 16 is taken from nother set, entitled "Album Leaves." This is also popular piano piece but its broad, flowing melody is ill adapted for the violin; hence this transcription. is one of the most characteristic lullables extant.

others among the great composers Schumann undness for writing pianoforte music for four This is a very interesting form of musical with a technique of its own, requiring a action with a lectinique of its own, requiring a account with robe on the part of the composer. Schuman leed much success in it. His Op. 85, for inserts, it is set of "Twelve Pieces for Four Hands," It identices or soul and of polished workmanship. No. stricus, if it it is not known to many musicians that process of the composed as a piano duet, give the criginal in this issue of the ETUDE. In instance, the left hand of the Process of the left hand he left hand of the Primo player is unis undoubtedly the intention of the comuser that the player shall devote his entire atten-tion to the delivery of the beautiful song-like melody; ys the organ-like accompaniment. Note the beautiof effect in measures I, 4, 10, 21 of the Secondo, like the colonar of a celestial choir, during the silences in the solo part. Play the melody soulfully, as would Schumann's Op. 130 is known as the Children's

six pieces for four hands. This set serves to temonstrate what the componer could do with the sighter dance forms. The whole set is worth playing int our space limits us to the "Wattz," No. 2, which we give complete, it is a delightful duet number, smell, characteristic and deverty harmonized metal, characteristic and deverty harmonized in smell, plantation of the control of the con-lect plantation of the control of the con-trol o ill," six pieces for four hands. This set serves to

Schumann's "Two Grenadiers" is beyond question the most popular of his songs. It has genuine human interest, the picturesque quality, and the introduction of the stirring "Marseillaise" adds another element of success. It is sing by all great singers. It should be rendered with elocutionary effect and the accompanist

PALADIN-E. LAURENS.

This brilliant number is taken from a suite entitled "Mascarade" by a contemporary French com-poser, Edmond Laurens (1851——). Each number of this suite portrays musically some fanciful character. A paladin was a "knight-errant" or champion of old. This piece suggests the stately approach of a Knight, mounted and in full panoply, appearing in the distance and gradually drawing nearer. It is an in-teresting bit of musical characterization. The heavy, pointed dots over the notes of the principal theme indicate the tone staccato. In order to bring out the peculiar dry quality of tone desired, the composer has indicated that these tones be played by one finger throughout, employing a sort of stabbing touch. Note, as the piece works up, the effect of the two voice-parts, staccato and legato, combined in the right hand. Play the passages in third very smoothly. Work gradually towards the climax and let the final appearance of the theme enter with a crash. This is a grand study in the crescendo. The latter portion of the piece is also a fine chord and octave study. Do not hurry any of it, note that the metronome time as given by the composer is rather slow at the beginning, still slower at

VALSE FUGITIVE-A. CALVINI. "Valse Fugitive" might be translated as "a runaway waltz," a runaway on the keyboard, as it were. This piece reminds one somewhat of the celebrated "minute waltz" of Chopin. It is tuneful and cleverly constructed throughout and it should prove a great success at recitals. It must be played at a good, speedy pace and with a scintillating quality of ex-

GAVOTTE MODERNE-ARTHUR B. BURNAND. This is an artistic and finished bit of writing by an accomplished English composer and pianist. It is a modern idealization of the old gavotte rhythm. It must not be taken too fast and should be given a somewhat stately character. It will afford good study in double notes and in chord and octave work. All double notes must be played exactly together. The chords should be played with the arm touches chiefly, the octaves from the wrist. A

VALSE SENTIMENTALE-L. RINGUET. This is the most recent composition of the talen-

ted French-Canadian composer, who is a favorite with many of our readers. It is a worthy addition to his series of waltzes, all of which have proven to his series of wantzes, all or which have proven popular. This waltz is of the dreamy type and while it may be used for dancing purposes it is to be considered rather as an idealized type for drawing-room use. The themes should be well contrasted in tone color and in dynamics.

SECRET OF THE FLOWERS-H. WORDEN. This is a melodious drawing-room piece, suitable for a third-grade student. It is the work of a promising young American writer. In playing this promising young American writer, in praying this piece one should cultivate the singing tone and an expressive manner of delivery. The pairs of thirty-second notes occurring in the principal theme are played almost like grace notes.

MOORISH DANCE-P. KAISER.

This is an excellent teaching or recital piece, full of color and character. Although it will require nimble fingers and clean execution, it is not too number angets and clean execution, it is not too difficult for an advanced second grade pupil. Play it in the oriental manner, not too fast, and note the drumming effect of the bass in the middle section

THE VOCAL NUMBERS.

Ira Bishop Wilson's "Love's Flowers Shall Bloom" is a new song by an experienced American composer. It has some decided elements of popularity and is a song that singers will be glad to use. It is easy to sing and has an expressive, catchy

Hanapoleo to a sor the convenience and greater case of the players. This will make a splendid recial number for rather advanced players. Bring out all the voice composer. It will require intense expression. The F. MacLean's "Moon Song" is a high-class numaccompaniment is most interesting.

DRAGON FLIES-R. KRENTZLIN.

This is a fanciful mazurka movement which offers many useful teaching features of advantage to thirdgrade pupils. It has more rhythmic variety than is usually to be found in pieces of the mazurka type It has melodic and harmonic interest also. should be played in a vivacious manner, briskly and with good accentuation.

IOLLY COMRADES-H. ENGELMANN.

This is one of the best of Mr. Engelmann's many successful easy teaching pieces. It introduces in a tuneful and attractive manner elementary runs and scale work in either hand. As it is in "rondo form" the pupil should know that, briefly speaking, a rondo is a composition in which the first or princinal theme reappears after each additional theme

SCHUMANN'S ORCHESTRAL WORKS.

STRICTLY speaking, the foremost Schumann works for Orchestra number less than twenty famous com-This, however, does not include his works for Orchestra and voice. The following is a list of his best known compositions for Orchestra, Symphony, No. 1, Opus 38, in B Flat Major. Symphony, No. 2, Opus 61, in C Major.

Symphony, No. 3, Opus 97, in E Flat Major (Phainicaha) Symphony, No. 4, Opus 120 in D Minor.
Overture, Scherzo and Finale, Opus 52.

Overture, Die Braut von Messina, Opus 100. Festoverture, Opus 123.
Overture, Julius Casar, Opus 128. Overture, Hermann and Dorothea, Opus 136. Overture, Refinantial and Doromea, Opus 130.
Piano Concerto in A Minor, Opus 54.
Concertstück in G (Piano and Orch.), Opus 92.
Concert, Allegro in D Minor, Opus 134. Concertstück for 4 horns and orch., Opus 86. Cello Concerto, Opus 129.
Fantasia for Violin and Orchestra, Opus 131.

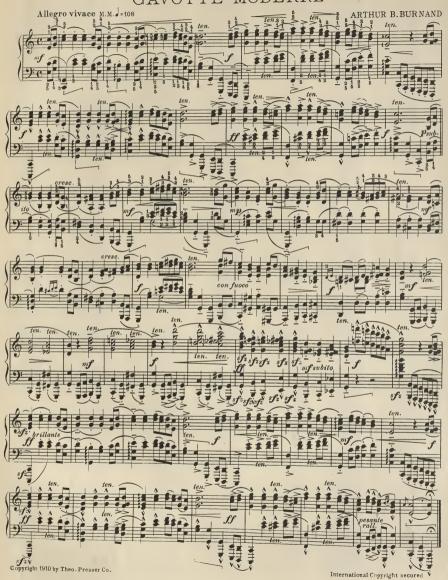
The works for orchestra and voice are, in many cases, better known than the purely orchestral works. His opera, Genoveva, never met with great success, and the libretto is blamed very largely for this. The music to Manfred and Faust, however, is better known, and the cantatas, Der Rose Pilgerfahrt and Das Paradics und der Peri, have been produced quite

Schumann's early orchestral works lacked any wide significance. It was not until his thirty-first year that he wrote his first Symphony. In 1839, two years before his Symphony was produced, he wrote to his former teacher Dorn: "At present it is true that I have not had much practise in orhestral writing, but I hope to master it some day. He mastered it so well that Dr. Phillip Spitta, one of the oldest of German critical writers, speaks of the Schumann Symphonies in the following manner in the latest volumes of the extensive Grove Dic-

"Schumann's Symphonies may, without any in-justice, be considered the most important in their time since Beethoven. Though Mendelssohn excels him in regularity of form, and though Schubert's Major Symphony is quite unique in its wealth of beautiful musical ideas, yet Schumann surpasses both in greatness and force. He is the man, they the youths; he has the greatest amount of what is demanded by the greatest, most mature and most important of all forms of all instrumental music. He comes near to Beethoven, whom it is evident is almost the only composer he ever took as a model. No trace whatever of Haydn or Mozart is to be found in his symphonies, and of Mendelssohn, just a little. A certain approximation to Schubert is indeed perceptible in the working out (Durchführung) of his Allegro movements. But the symphonies, like the pianoforte works, the songs, and indeed all that Schumann produced, bear the strong impress of a marvelous

His first attempts at orchestration produced many ludicrous effects and these amused him very much indeed. The most inspiring and entrancing of all of Schumann's Symphonic works is doubtless the B. Flat Symphony. It was Schumann's original inten-tion to call this work the "Spring" Symphony. ton to can this work the Spring Symposis, According to this plan the first movement would have been known as "Spring's Awakening," and the last movement as "Spring's Farewell," Schumann, however, abandoned the idea of giving his symphotic property of the spring of the works names. This seems somewhat odd in face of the fact that few other famous composers have given their pianoforte pieces so many special names.

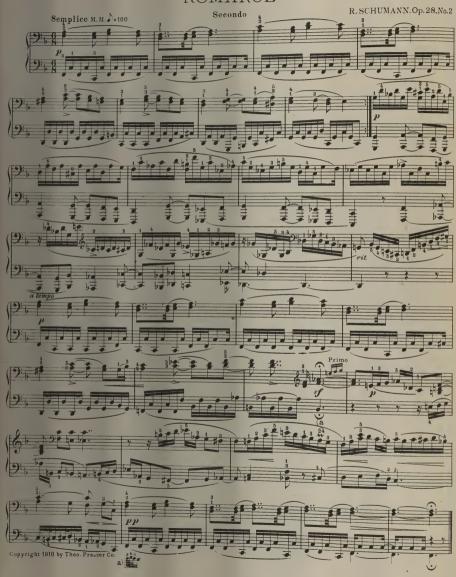
GAVOTTE MODERNE





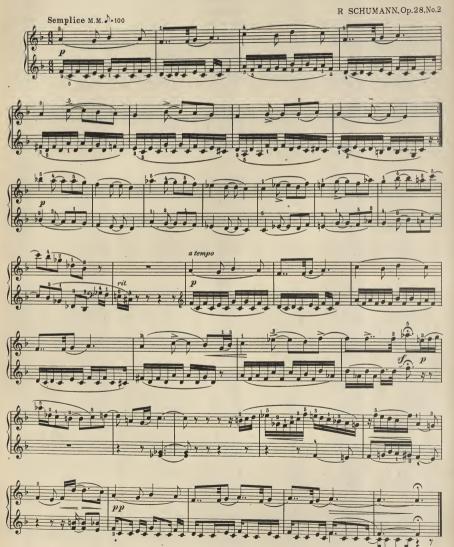


ROMANCE



ROMANCE

Primo



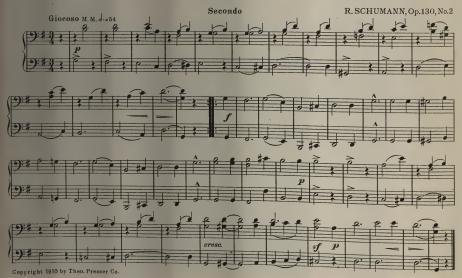
THE ETUDE

EVENING SONG

ABENDLIED

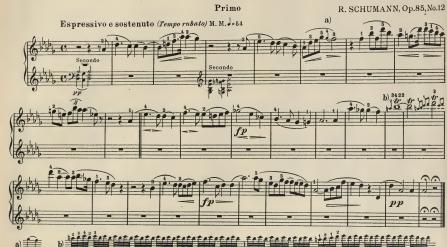


WALTZ

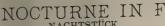


EVENING SONG

ABENDLIED







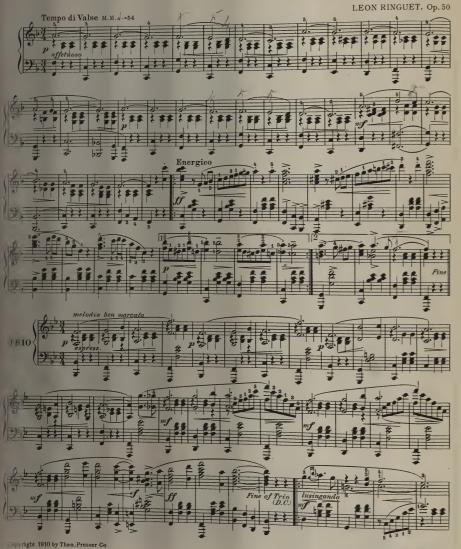
R. SCHUMANN, Op. 23, Nº 4



MASCARADE EDMOND LAURENS, Op. 24, No.1 Mesto e pomposo M.M. = 72

cresc. ed allargando poco a poco sin al fine Players with small hands may lighten the following chords, if necessary, by omitting some of the inner notes. Copyright 1910 by Theo. Presser Co.

VALSE SENTIMENTALE



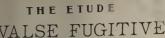




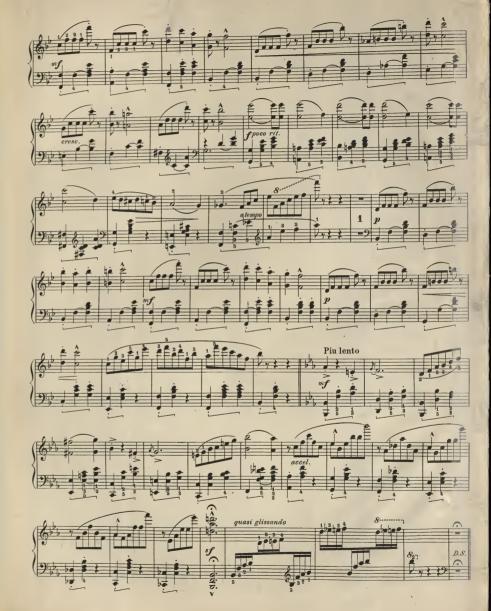
* From here go back to Trio and play to Fine of Trio; then go to the beginning and play to Fine.

MOORISH DANCE





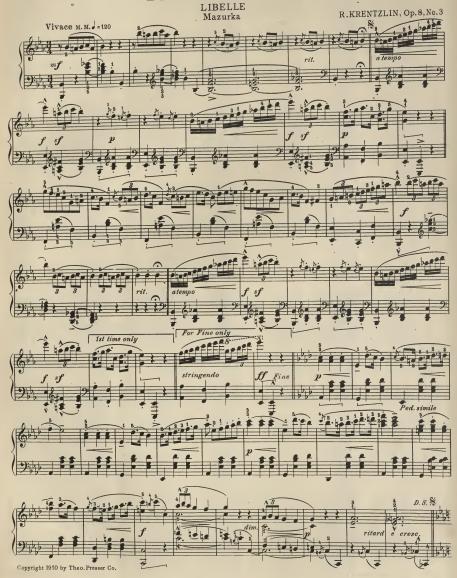


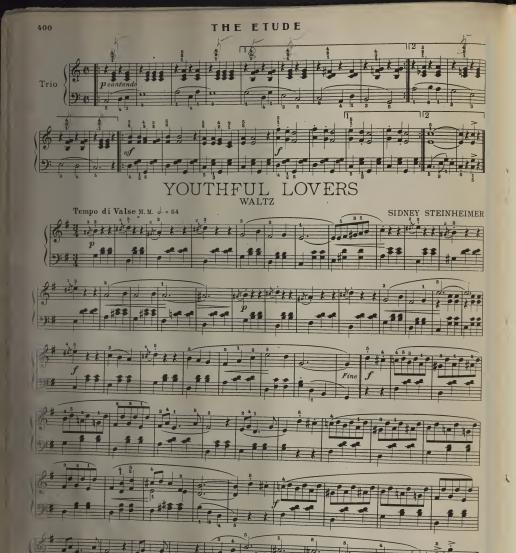






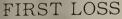
DRAGON FLIES

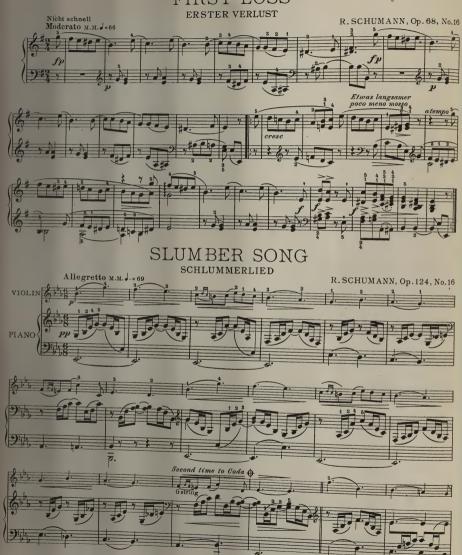


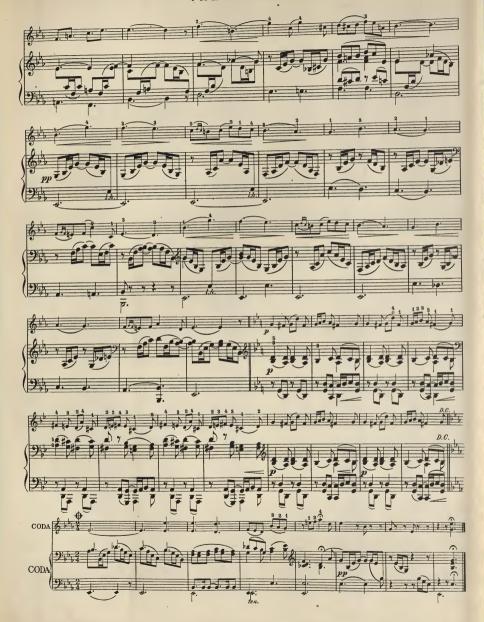


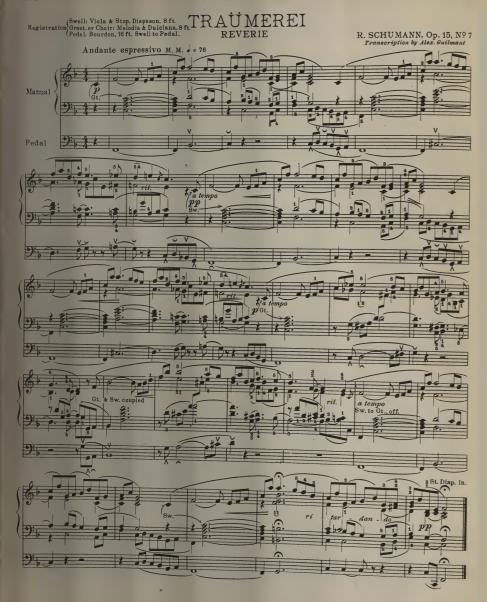
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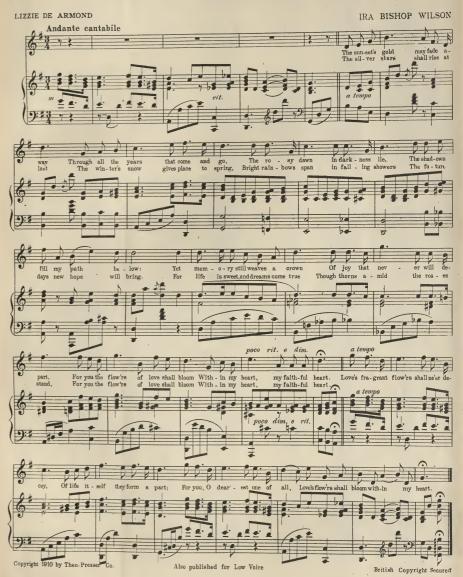








LOVE'S FLOWERS SHALL BLOOM

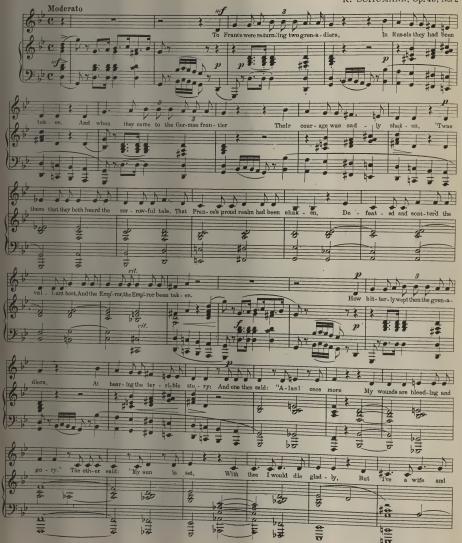


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THE ETUDE THE TWO GRENADIERS

DIE BEIDEN GRENADIERE

R. SCHUMANN, Op. 49, No. 1





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THE ETUDE EDUCATIONAL CARTOONS

Picture Object Lessons that show at a glance why some teachers and why some pupils fail to succeed.



THE PUPIL WHO KNOWS IT ALL. Just why this particular young indy takes lessons no one is quite shie to teil. If you were present at one of her lessons you would soon get the idea that the known fart more control in the property of the



THE TEACHER WHO CAN DO TWO THINGS AT ONCE. It is teacher to the first few minutes taken from the public sensor it read a personal letter will not read the minutes taken from the public sensor it read a personal letter will not read the personal letter will not read the public sensor it is allowed to the public sensor in the

THE UP-AND-DOWN PUPIL.

BY J. W. LERMAN.

Some pupils are good readers but develop slowly; others are indifferent readers but develop rapidly; yet another class are good readers who develop creditably up to a certain point and then "go to pieces;" that is, they will read and learn a new piece quite readily, attaining a good degree of proficiency, but having reached their high-water mark, the tide of excellence recedes rapidly, until at the end the piece becomes worse than at first. Consequently, when they play (?)

it, teacher, parents and friends are distracted by a hopeless jumble of meaningless jingle.

These pupils form what might be called the up-and-down pupils. Teachers, in the course of their experience, meet with difficult and perplexing cases that tax their patience, ingenuity and courage, but not the least bothersome is the pupil who, like the "kicking cow." will fill, or well nigh fill, her pail of perfection only to upset it without apparent reason, thereby seeming to nullify all the teacher's good work.

For a long time the up-and-down pupil was a puzzle to me, but a close study of such cases led me to the conclusion that this baffling peculiarity is due to the presence of the talent offset by a lack of continuity, or, in other words, a combination of aptitude and impa-

A child so constituted will learn a new study or A chief so constituted will learn a new study of piece readily enough and attain considerable proficiency therein, but as soon as her patience gives out or her interest is satiated, intelligent, thoughful effort becomes burdensome and her work on that study or piece deteriorates, until her performance of it becomes—well.

As I have intimated, however, a pupil of this kind need not be considered a failure. True, very few such pupils become deep students, but many of this class may and do become brilliant performers and especially good sight-readers. Indeed, the very peculiarity we notice in them as pupils is a sign of their particular

bent for sight-reading.
"But," queries the teacher, "how are we to treat pupils who possess this exasperating tendency to deteriorate with each new piece as soon as it is fairly well learned?"

My answer is: Don't give them a chance to "go REINECKE ON SCHUMANN, AS TOLD BY stale." Get all you can out of them on each new piece, but do not try to get more. When you think they have reached their zenith of excellence on the work in hand, whether it be etude or piece, have them drop it at once, and do not allow them to attempt it again, even by way of review until some time has past-say, several

I believe that when a child has begun to "go back" on a piece, any further time or effort given to that piece just then is wasted and would better be expended on new work.

While the suggested mode of treatment may be apolied more particularly to melodic studies and pieces. will also work out advantageously if used judiciously connection with the necessary technical work, such finger gymnastics, scales and arpeggios.

This will leave the pupil with a very small repertory for show purposes, but better this than to allow her to commit musical murder by "dashing off" pieces much the worse for wear. It will be time enough to show after several years' study, when she will have attained proficiency plus more intelligence, good sense and, in consequence, greater judgment, stability and self-control.

The bee does not waste a whole day on one flower, but quickly gathering what it can from a blossom, it flits to another, and so on till the end of the day, when it returns to the hive well laden with a rich variety of honey and pollen. Like the bee, the kind of pupil under notice (but that kind only) will achieve the best results by the "sipping and flitting" process I have indicated.

As to myself, however, I love everything musical, the lively music as well as the sad and classical, the and Chopin, Massenet and Saint-Saëns, Gounod's Faust and Marionette, the folk-songs, the hand-organ, the tambourine, even the bells, music for dancing and music for dreaming. It all speaks to me, inspires me. Wagner's music moves me, thrills me, hypnotizes me, and the violin harmonies of the gypsies, those sorcerers of music, have always drawn me to the exhibition. The despicable fellows always stop my progress. I cannot leave them .- Alphonse Daudet

THE following is from Tschaikowski's "Diary of My Tour in 1888," and describes how Reinecke entertained the Russian composer by telling him something of Schumann. Tschaikowski's Suite had been performed at a Gewandhaus concert, and had met with great success, which was rather unexpected, as Leipsic at that time was not disposed to accept music of so modern a kind as that of Tschaikowski. However, the Suite was well received, and Reinecke was among the first to congratulate the composer.

"After the concert," Tschaikowski tells us. "I went

to supper with Reinecke. He and his family all did their best to be kind and polite; and Herr Reinecke, who among all other things is an excellent French scholar, proved exceedingly agreeable and charming in conversation. In his youth he had been intimate with Schumann, and related many incidents in the life of the great German master. Schumann was really melancholy, and it might have been predicted from the first that this inherent depression would lead to hypochondria and insanity, as it eventually did. He was surprisingly silent; it seemed as though every word cost him an extraordinary effort. What was peculiarly striking in his musical organisation was his complete lack of power as a conductor, and Reinecke told me of an instance which made it evident that he could not even distinguish the various timbres of orchestral instruments, and that he was entirely wanting in a natural feeling for rhythm, so indispensable for a conductor. How difficult to realise such an anomaly in a musician who, judging from his works, was so especially inventive as regards rhythm!"

Though a man's life may not be prolonged, it may be widened and deepened by what he puts into it; and any possibility of bringing people into touch with those highest moments in art in which great ideals were realized, 'in music in which noble aspirations and noble sentiments are embodied, is a chance of enriching human experience in the noblest manner, and the humanizing influences which democracy may hereafter have at its disposal may thereby be infinitely enlarged.-

